



COMPETITIONS
INSIDE

NEW AVENGERS

Now on video - and back
for a new series?



DOCTOR WHO: Shada - Hated!

DOCTOR WHO
Choosing Leela, bringing
back the Silurians, and
trying to forget the Myrka!

NEXT GENERATION's
first director on his
journey to DEEP
SPACE NINE



PLUS: QUANTUM LEAP Series 5 episode guide, SPACE:1999, and Fantastic Journey



Scanned by Zeg

CONTENTS

News

Our acclaimed round-up of news and events affecting the TV Zone... 3

Space: 1999

Writer Johnny Byrne on the classic Space saga of the Seventies 9

Letters

Comments, ideas and criticisms from our postbag 12

The New Avengers

Garth Hunt recalls his time as action man Gambit — but will he return? 14

New Doctor Who Adventures

Justin Richards treads the boards for Theatre of War 17

Fantastic Journey

This issue's Fantasy Flashback journeys to Atlantis 18

Doctor Who

Pennant Roberts talks about *Face of Evil*, *The Sins of the Fathers* — and even *Warriors of the Deep!* 20

Reviews

Books: *The Next Generation's Sins of Commission*, *Doctor Who's Theatre of War* and *Paradise of Death* 24

Television: *The Tomorrow People: Monsoon Man*

Video: *The New Avengers: Volumes 3 and 4*, *The Tripods: Volume 1*, *The Next Generation: Volume 78*, *Mission Impossible: Volumes 1-3*. Plus *Fast Forward*

Quantum Leap

This issue's episode guide covers the fifth and final season 32

Star Trek

Director Corey Allen, uniting three generations of Space exploration 36



The team bringing *Quintessence* and *Predator* to life. Mark and Peter. © 1994

Editorial

The mystery of the future of *Doctor Who* has still to be resolved. Rumours and speculation abound, but everyone supposedly involved is keeping quiet. TV Zone has been in contact with Ambion, who route us through to a very old answer phone message. There are no denials of an involvement with *Who*, just a careful avoidance of making any statement. The full story will of course emerge, but when is the real question of the moment...

Our next publication is one of our Specials, looking at the output of ITC. We've many fascinating interviews and features lined up, a great trip down memory lane. The Special is published 5 May and the next regular issue is published on the 19 May.

Jan Vincent-Rudski



Deep Space Nine. The crew are involved with a Captain Picard. © 1994

TV Zone Issue 54 May 1994 (ISSN: 0257-3044)

Editor Jan Vincent-Rudski. Commissioning Editor David Richardson. Production Assistant David Brown. Art Director David Helling. Advertising and Circulation Manager Jan Abbott. Matthew Cooke. Craig Hinton. Richard Houldsworth. Jane Killek. Andrew Martin. Dominic May. Joe Nazzari. John Potter. David Piller. Rod Summers. Robin Turner and Edwin Yau. Publisher Stephen Poyser. Editorial Address: TV Zone, Visual Imagination Limited, 9 Shredder Court, Drax Road, LONDON, BN15 2NU. Fax 021 875 1585. All letters, articles and photographs for possible publication are welcome. We will retain items if an SAE is included but no responsibility can be undertaken for loss or damage. For subscription information see page 14. Advertisement enquiries to the Editorial Address or telephone 021 875 1520 and ask for 'TV Zone adverts'. Distribution: Comix, Tiverton Road, West Drayton, Middlesex UB7 7GE. Tel 0885 444556. Printed by Southern Press.

Front Cover: Garth Hunt and Joanna Lumley reunited by Video Gems to produce the video releases of *The New Avengers*. © S Payne



Compiled by Denise Mox, Rod Summers, Edwin Yu and Jane Kilick

Summer Time

ITV's Spring/Summer schedule sees the debut of **Catfish** with Derek Jacobs as the medieval sleuth monk at the end of May, puppet animation **Molly's Gang** about aliens from the planet Gallyp on 6 May, **Transylvanian Pet Shop** featuring the fiendish scientist Dr Zitzig and his ghoulish creations from 20 June, **The Ink Thief** starring Richard O'Brien from 22 June, acquired series **Halfway Across The Galaxy** and **Tuna Left** about the Jacksons, an extraterrestrial family from the planet Zeygon from 28 June and adventure game **Seavengers** (see TV Zone #53) set in AD 3042 from July.

BBC plans include **Tunnel Night** on 2 to 3 in with the opening of the Channel Tunnel which will include **Deathline** from 1973, a Horror tale about the descendants of people trapped in an abandoned Underground tunnel preying on commuters. BBC2 will also present a season of programmes during July to tie in with the 25th anniversary of the first manned Moon landing.

Channel 4 says the pilot movie of **Babylon 5** will not be screened until later in the year, which may cause some confusion.

Sky One's new series for May is **The She Wolf of London** (made in 1991) with Kate Hodge as Californian Randi Wallace, who travels to England to study my theology under parapsychology professor Ian Matheson played by Neil Dickson. She is bitten by an unknown animal and you can guess the rest.

Two gems from Bravo are Irwin Allen's 29-partner **The Time Tunnel** and the 26 episodes of **The Green Hornet** (soon the makers of **Batman**) starring Van Williams and Bruce Lee. Bravo has also got its act together regarding **The Avengers** with episodes now being screened in the correct transmission order (May's first episode is *A Sufficiently Small*). Coming in June is the '70s **The Fantastic Journey**

EPISODE LISTINGS

This issue we present a number of episode lists of US series. Each list is in the original US transmission order, with the first US transmission date, episode title and, in some cases, a brief description of the episode. We wish, of course, to be producing full episode guides as normal in future issues.

Forthcoming

In development is an SF black comedy series **The Dark Zone**. A second series of **TV Heroes**, presented by Donny Baker, is in production for BBC1 transmission in the late Summer. One definite subject is **Scooby**. Alan Garner's book **Elidor** has been commissioned for the **Moonacre** slot, probably in the Autumn season.

GMTV tested out **The Mighty Morphin Power Rangers** (on at weekends on Sky One) during the week following Easter and plans to show a further batch from 30 May. Channel Four is backing **Avanture** (disregarding, a fairy-tale based on Swiss author Robert Walser's writings).

A development deal between Nickelodeon UK and Prince Edwards' Ardent Productions is being put together for an as yet untitled children's drama series based on ghost stories.

Satellite and Cable

Equity has applied to the High Court for an injunction to prevent The Family Channel from screening **C.A.T.S. Eyes**, **Perfect Scoundrels** and any other dramas from the programme library of TVS. In its first year UK Gold made a loss of £9 million. Despite this, chief exec Bruce Swenberg said that the channel had performed better than predicted, "I don't know any TV company or channel that has not lost money in the first year... we are on course to break even in a couple of years."

Shorts

Retrospective seasons covering the '60s and '70s will be held as usual at the NFT during June and August, with **The Andromeda Breakthrough** due for a showing. The latest rumour about the proposed **Lumiere** Pictures **Doctor Who** motion picture is that Leonard Nimoy will direct!

THE X-FILES

- 1 (10 Sep 93) **The X-Files**
Dr Scully is ordered to watch over Agent Mulder. Their first investigation leads to Oregon and the possibility of alien experiments.
- 2 (17 Sep 93) **Deep Throat**
Two pilots vanish in the Elmore Air Force Base in Idaho.
- 3 (24 Sep 93) **Squeeze**
Tracing a corrupt old murderer.
- 4 (1 Oct 93) **Casualty**
A woman whose daughter vanishes on a camping trip claims to have seen a UFO as a child.
- 5 (8 Oct 93) **The Jersey Devil**
A missing link in human evolution?
- 6 (22 Oct 93) **Shadows**
A secretary whose employer concealed inside secrets is to be promoted, by what?
- 7 (29 Oct 93) **Ghost in the Machine**
A deadly wireless computer, protected by the government.
- 8 (5 Nov 93) **Joe**
Alien presence at Alaskan site.
- 9 (12 Nov 93) **Space**
Sabotage at NASA, and memories of a close encounter.
- 10 (19 Nov 93) **Fallen Angel**
A government cover-up of a UFO crash.

John Whinston, exec producer of last year's much tampered with **30 Years In The Trenches** has been promoted to head of youth and entertainment features, the post previously held by Janet Street-Porter.

and Mulder's position on the FBI is jeopardised.

- 11 (10 Dec 93) **Five**
Simultaneous identical murders.
- 12 (17 Dec 93) **Wife**
An old flame, and dangers from a psychokinetic serial killer.
- 13 (17 Jan 94) **Beyond the Sea**
Serial killer with a direct line to the dead.
- 14 (21 Jan 94) **Gender Bender**
A serial killer leads to a small American community called the Kingdom in Massachusetts.
- 15 (4 Feb 94) **Lumiere**
Has a massaged follow agent of Scully been taken over by a dead criminal?
- 16 (11 Feb 94) **Young at Heart**
Mulder is stalked, but by whom?
- 17 (15 Feb 94) **ERB**
Tracking a criminal, which is the subject of interest for many UFOs.
- 18 (15 Mar 94) **Miracle Man**
Death from the hands of a faith healer.
- 19 (15 Apr 94) **Shapes**
An Indian myth, and the possibility of lycanthropy.
- 20 (15 Apr 94) **Darkness Falls**
21 (22 Apr 94) **Joans**
22 (19 Apr 94) **Born Again**
23 (19 Apr 94) **Revel**

Just S.P. herself has commissioned **Neverwhere**, a new Fantasy series by Neil Gaiman, who describes the series as being about "London between the cracks", where there really are black thins and an Earl with a court.

AN APPRECIATION WEEKEND

11th - 14th November 1994

Seacroft Holiday Village, Hemsby, Norfolk.

One big charity event that features every cult tv show

including
STAR TREK * DR WHO * THE NEW AVENGERS
BLAKE'S 7 * U.N.C.L.E. * RED DWARF
ITC PRODUCTIONS * QUANTUM LEAP
and many more!

- * Fear Video Theatres * Spoofs and Send-Ups
- * Main & Alternative Programmes * Loads-a-Dealers
- * The 1st International Cult TV Awards * Discussions

A non-stop programme running from Friday p.m. to Monday p.m. in aid of **Anxiety International & Cancer Relief Macmillan Fund**

SPECIAL GUESTS INCLUDE (SUBJECT TO WORK COMMITMENTS):
SYLVIA ANDERSON, ANNETTE ANDRIE (RANDALL & HOPKINS),
SOPHIE ALDRED, DEBORAH WATLING, VICTOR FENBERTON

Weekend registration rates

before 31 May = £27.50, before 31 August = £30, from 1 Sept = £35



For further information, send an SAE to:
CULT TV
P.O. BOX 1701
PETERBOROUGH
PE1 1EX

Video Update - The Story So Far

(Please note: The list is subject to change)

- May**
 1st Doctor Who returns (doublepack)
 Ghost Light
 8th ST:TING 79 Gambit & Phenoms
 ST:DS9 13 Cardassians/Melora
 Space 1999 18 Lambda Factor/The Science Specus
 The Champions 12 The Mission/The Gunrunners
 Men in a Suitscase 6 Vastation On a Million Bucks 7 & 2

- June**
 1st Tripos 2
 Space Vets 1
 Moonbase 3 1
 The Power Game 1/2 2 episodes each
 Space 1999 19 Dozaco/Dey's Planet
 Randall & Hopkirk 9 Sentimental Journey/Somebody
 Just Walked Over My Grave
 Randall & Hopkirk 10 The Man From Nowhere/Just
 For The Record
 ST:TING 80 Dark Page/Attached
 ST:DS9 14 Rules of Acquisition/Necessary Evil

- July**
 1st Dr Who Vastation/Black Orchid (one tape £16.99)
 Destiny of the Daleks
 Red Dwarf V: Holsing and Quarantine
 Blake's 7: all tapes re-issued at budget price
 The Zoo Gang 1: Revenge Postdated/Mindless Murder
 The Zoo Gang 2: African Mistra/The Lion Hunt
 Gideon's Way 3
 Strange Report 3: Report 2493 & 7931
 ST:TING 81 Force of Nature/Inheritance
 ST:DS9 15 Second Sight/Sanctuary

- August**
 1st Tripos 3
 10th Moonbase 3 2
 The Champions 13: Happening/Desert Journey
 Jason K/Dept S 3: Page Before Dying/Who Plays Dummy?
 Space 1999 20 The Immunity Syndrome/The Dorcons
 Randall & Hopkirk 11 2 episodes
 ST:TING 82 Parallels/The Pegasus
 ST:DS9 16 Rivals/The Alternate

- September**
 5th Dr Who Rescue/Romans (one tape £16.99)
 Documentary
 8th Wild Palms: (complete)
 The Champions 14: Nutcracker/Final Countdown
 Strange Report 4: Report 3424/Report 4877
 ST:TING 83 Homeward/Sub Rosa
 ST:DS9 17 Armageddon Game/Whispers

- October**
 3rd Tripos 4
 17th Moonbase 3 3
 ST:TING 84 Lower Decks/Thine Own Self
 ST:DS9 18 Paradise/Shadowplay

- November**
 7th Doctor Who The Seeds of Doom

- To be scheduled**
 Doctor Who The Green Death (doublepack)
 Revelation of the Daleks

Single tapes are normally priced at £11.99 with doublepacks
 £16.99

Book Update - The Story So Far

(Please note: The list is subject to change)

- May**
 2nd ST:TING 30 Debtors Planet (Bill Thompson) £4.50
 ST:DS9 6 Betrayal (Los Tihon) £4.50
 ST:TING Q-In-Law (Peter David) Audio £6.99
 ST:TING Gulwara's Fugitives (Keith Sharkey) Audio £6.99
 19th Doctor Who New Adv: Theatre of War (Justin Richards)
 Ltd Edition themed reprint collection - regenerations (first order)
 The EastEnders Programme Guide (Josephine Munro)
 ST:TING Make Up Effects Journal
 (Michael Westmore & Joe Nazzari) £5.99

- June**
 6th ST 70: Lost Years #3 Traitor Winds (L.A. Graf) £4.50
 Star Trek Academy 4: Capture the Flag (John Vornholt) £2.99
 ST:TING All Good Things (Michael Jan Friedman) hb £3.99
 16th Dr Who New Adventure All Consuming Fire (Andy Lane)
 The Dr Who Prog Guide (Jean Marc Lofficier) - revised
 23rd ST Adventure 8 Trek to Madworld (Stephen Goldin) £4.50
 Lois & Clark: New Adv Superman Graphic Novel
 (John Byrne) £5.99

- 30th All I Really Need To Know But I Learned From
 Watching Star Trek (Dave Marmaco) £5.99

- July**
 4th ST Shadows on the Sun (Michael Jan Friedman) £4.50
 ST:TING Q-Squared (Peter David) £9.99
 21st Doctor Who New Adventure Blood Harvest (Terence Dicks)
 Missing Adv: Goth Opera (Paul Cornell) - 5th Doctor
 — ST:DS9 Graphic Novel (unconfirmed) £5.99

- August**
 1st ST:TING 31 Foreign Foes (David Galanter) £4.50
 ST:TING & DS9 1995 Calendars £5.99 each
 Star Trek Academy 5: Atlantis Station (V.E. Mitchell) £2.99
 18th Dr Who New Adv: Strange England (Simon Messingham)
 25th ST Adventure 7: Planet of Judgement (Joe Haideman) £4.50

- September**
 5th ST:DS9 7: Watchdog (Esther Fressner) £4.50
 ST 71 Crossroads (Barbara Hamley) £4.50
 16th Doctor Who New Adventure First Frontier (David McIntee)
 Missing Adv: Evolution (John Peel) - 4th Doctor
 Timeside (David Howe) pbk
 — ST Graphic Novel
 Back to the BatCave (Adam West) £5.99

- October**
 1st ST:TING 32 Requiem (Friedman & Ryan) £3.99
 DS9 Young Adult 3: Prisoners of Peace (John Peel) £2.99
 ST Adventure 8: Devil World (Gordon Ecklund) £4.50
 Doctor Who New Adventure St Anthony's Fire (Mark Gates)
 Missing Adv: Venusian Lullaby (Paul Hinder) - 1st Dr
 The Seventies (Howe/Stammers/Walker) hb
 The Addams Family/Monsters Prog Guide (John Peel)

- November**
 1st ST:TING Dark Mirror (Diene Duane) £4.50
 ST:DS9 8: Anti-Matter (John Vornholt) £4.50
 Making of Deep Space Nine (Judith & Gar Stevens) £9.99
 Doctor Who New Adventure Paradise (Jim Mortimore)
 Missing Adv: Crystal Bloodplasma (Craig Hinton) - 5th Dr
 First Doctor Handbook (Howe/Stammers/Walker)

- December**
 9th ST 72: The Better Man (Howard Weinstein) £3.99
 ST Star Trek Federation (Gar & Judith Stevens) hb
 DS9 Young Adult 4: The Pet (Glenn & Peterson) £2.99
 15th ST Adv 9: Fate of the Phoenix (Mentak & Cutbreth) £4.50
 The Blake's 7 Programme Guide (revised)
 Doctor Who New Adv: Falls The Shadow (Daniel O'Mahony)
 Missing Adv: State of Change (G Bule) - 6th Dr

- 1995**
January
 Doctor Who New Adventure: Set Piece (Kate Orman)
 Missing Adv: The Ghosts of N-Space (Buffy Latta) - 3rd Dr
 The Red Dwarf Programme Guide: Steve Lyons &
 Chris Howarth (revised)

- February**
 Doctor Who New Adventure: Set Piece (Kate Orman)
 Missing Adventure: The Romance of Crime
 (Garth Roberts) - 4th Doctor
 ST Adventure 10: Death's Angels (Kathleen Skelly) £4.50

STAR TREK POSTER COMPETITION





OUT OF THE BOX

What's on around the UK

If you spot something we've missed, please write and tell us at the editorial address.

(Please note: This list is subject to change)

Daily (Monday - Friday)

00.00	The Outer Limits (from 18 Apr)	Sky One
17.00	The Invisible Man (from 2 May)	Bravo
17.00/22.00	Star Trek	Sky One
20.00	The Avengers	Bravo
23.45ish	Doctor Who	UK Gold

Mondays

17.00	Batman	S4C
18.00	Babylon 5 (from 16 May)	C4
18.00	I Spy	Bravo
20.00	X-Files	Sky One
21.00	The She Wolf of London	Sky One
22.00	Northern Exposure	C4
23.00	Get Smart	Bravo

Tuesdays

18.40	Walt On Earth (to 10 May)	BBC1
18.00	Batman	C4
18.00	The Time Tunnel (from 3 May)	Bravo
19.00	Dr Who: Paradise of Death (to 10 May)	Radio 2
21.00	Quantum Leap	BBC2
22.30	Tales Of The Unexpected (from 5 Apr)	Family

Wednesdays

17.10	Moonacre (to 11 May)	BBC1
18.00	Star Trek: The Next Generation	BBC2
18.00	Mork and Mindy	C4
23.00	Get Smart	Bravo

Thursdays

18.40	Stanley's Dragon (to 12 May)	ITV
18.40	Walt On Earth (to 12 May)	BBC1
18.00	The Crystal Maze (new series from 12 May)	C4
22.30	Tales Of The Unexpected	Family
22.40	Something Strange	HTV

Fridays

15.45	Molly's Gang (from 6 May)	ITV
18.00	Captain Scarlet	BBC2
18.25	The Man From UNCLE	BBC2
19.00	The Twilight Zone	Bravo
21.00	Red Dwarf III/IV	BBC2
23.00	The Time Tunnel (from 8 May)	Bravo

Saturdays

07.45	Joe 90	BBC1
09.00	Parallels 9	BBC1
11.00	The Stone Protectors	Sky One
11.30	The Mighty Morphin Power Rangers	Sky One
12.00	I Spy	Bravo
12.30	Toxic Crusaders	TCC
13.00	Robin of Sherwood (from 14 May)	Sky One
13.30	The Twilight Zone	Bravo
14.30	Bewitched	Sky One
15.30	The Green Hornet (from 7 May)	Bravo
16.00	Wonder Woman	Sky One
18.00	Survivors	UK Gold
18.00	Young Indiana Jones	Sky One
18.15	The New Adventures of Superman	BBC1
19.00	Kung Fu: Legend Continues	Sky One

Sundays

00.30	Monsters	Sky One
09.30	Incredible Games	BBC2
10.00	Doctor Who (Omibus)	UK Gold
11.00	The Stone Protectors	Sky One
11.30	The Mighty Morphin Power Rangers	Sky One
12.30	Toxic Crusaders	TCC
11.30/14.30	Worzel Gumm (Down Under from 22 May)	TCC
12.00	Survivors	UK Gold
12.00	The Fugitive	BBC2
14.00	Lost In Space	Sky One
18.05	Escape From Jupiter	Family
20.00	Star Trek: Deep Space Nine	Sky One
21.00	Highlander: The Series	Sky One
21.00	Codename (new May)	ITV

Star Treks Update

Please note: The list is subject to change. Paramount satellite uplink dates are given first.

The Next Generation - Season 7

(25 Apr) Firstborn A mysterious family friend arrives to help transform Alexander into a warrior.
(30 Apr) Bloodlines Daimon Ilok from Season 1 returns for revenge on Picard, intending to kill Picard's son.
(07 May) Emergence The Enterprise develops a mind of its own.
(14 May) Preemptive Strike (Directed by Patrick Stewart) Ensign Ro is back and on an undercover mission.
(21 May) All Good Things A two-hour special which has recently finished filming. The story features the return of Q — and rumors of Tasha Yar! — and a complex Time travel scenario wherein the Enterprise-D, under the command of Admiral Riker comes back 25 years to aid 'our' starship Enterprise, which is being attacked by Klingons! In the future, Picard is suffering from a wasting disease and his married Beverly Crusher, who is on a long mission commanding a research vessel. The episode will also feature Trek fan Christian Slater.
Apparently the story is self contained and will neatly wrap up the tv series without dangling plot lines into the now-filming *Star Trek: Next Generation* movie (which is presently titled *Star Trek: Generations* and will feature William Shatner and Malcolm McDowell as the villains, Soren).

Deep Space Nine - Season 2

(20/30 Apr) The Magus, Parts I and II Seiko uncovers a Federation terrorist group whose actions could start another war with the Cardassians.
(7 May) The Wire Bashir fights to save his Cardassian friend Garak, who is slowly being killed by a brain implant to which he is addicted.
Plots unknown for: (14 May) Crossover, (21 May) The Collaborator

Voyager - Season 1

Paramount's fourth *Trek* series is currently in development and will launch itself on American tv screens next January. Set aboard a new starship, the USS Voyager, the series will be set in the same time-frame as *Next Gen* and *Deep Space Nine*. Smaller than the Enterprise, the Voyager will have a crew of approximately 200 and, with a few exceptions, there will be no families aboard.

In the two-hour premiere episode, the Voyager is sent on a routine mission to find someone Starfleet has planted on a renegade ship crewed by a group of well-meaning, ex-Starfleet officers called the Magus. This group has been taking the law into their own hands, combating Cardassian raids and attacks on Federation planets along the Cardassian/Federation border. Through an as-yet-undisclosed set of circumstances, both ships are sent hurtling to the very edge of the galaxy, a distance that will take them at least 70 years at Warp 10 to get home. Forced to band together to survive, the two crews search for a wormhole or fold in space that will bring them home. Obviously, this far out, the Federation is unknown and the alien races the ships will encounter will be new to them.

There will be a four-month hiatus between the end of *Next Generation* and the beginning of *Voyager*, so the show will not start shooting until the Autumn and casting and final characterizations have not been announced. It is rumoured, however, that the Voyager commander will be female and there will be a half-human/half Klingon female, a middle-aged Vulcan in his late 50s, a holographic character, an Asian-American who is fresh out of Starfleet Academy and a Native American (maybe from the Indian colony shown in the Seventh Season *Next Generation* episode *Jumpin' Jack Flash*). The first episode will also introduce two characters native to the new region of the galaxy the Voyager finds itself in. The female character will be from a species with a much shorter life span, eight or nine years, so her appreciation of life will be much different from ours.
The new series has been co-created by Rick Berman, Michael Piller and Jan Taylor and they will share equal billing.



Science Fiction entertainment is at its very best in Starburst

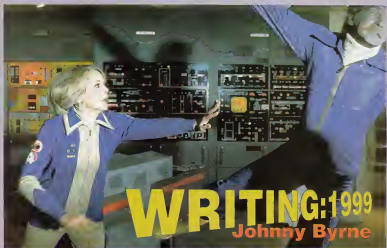
Some of the other
recent Starburst
Specials which are
still available



Available from
all good newsagents and
specialist shops and also by mail. Send £3.50
(US \$7.95) plus 80p (US \$2) postage to Back Issues Department,
Visual Imagination Ltd, PO Box 371, LONDON SW14 6JL, ENGLAND
Or for USA: Visual Imagination Ltd, PO Box 156, Manorville, NY 11949, USA

Don't miss this monster of a Special

OUT NOW!



Barbara Bain as Helena Russell in the so-called 'bigger and better' second season. Photo © T2

PINEWOOD STUDIOS: 1973. An attempt to mount a second series of Gerry Anderson's *UFO* has failed, but a new production called *Space:1999* emerges in the process. As the first episode, *Breakaway*, begins filming, there is concern about some subsequent scripts that aren't working satisfactorily. Story consultant Christopher Penfold hires Johnny Byrne to do re-writes. The rest, as they say, is history.

Rescue Job

"I was brought in to do a rescue job on the second episode in double quick time," Johnny Byrne explains. "I think I had about ten days to get something workable. My background had been in straight science fiction: I was part of the Michael Moorcock's *New Worlds*, and I wrote things for small science fiction magazines."

The script requiring urgent delivery was *A Matter of Life and Death*, originally penned by Art Wallace. "I had to totally re-do it," says Byrne, "and in essence it was a different script to the one Art submitted long before the series became a reality. Since his work had been the originating source I thought it was only fair to share the credit."

Gerry and Sylvia Anderson were suitably impressed by the final production, and offered Byrne the post of story editor. "I think it was largely to keep me writing full time for the show, although I did do some script editing functions. We were in the studio every day, and it was highly charged; we were seeing rushes, having meetings, and writing pretty much to specification."

Seeing Double

His next script was *Another Time, Another Place*, in which an 'ion storm' creates a duplicate of the Moon — and the Alphans glimpse a possible version of their future. "There was tremendous pressure to get a script out, and I worked it on a dining basis of thinking of the worst possible situation and writing my way out of it."

Behind the scenes of *A Matter of Life and Death*



"There is a scene in which Koenig and Carter go out to investigate the duplicate Moon, and discover themselves dead in an Eagle. I was framing that and working back."

Would he tend to script edit his own work? "To a fair degree. There came a point where I would shift it over to Chris, and he and Gerry and I would sit down and work out what was needed. I did a lot of work with Gerry; he was excellent for a writer, he had a very strong sense of story and trusted his instincts enormously. He was highly creative and could make those leaps of imagination which is very rare in a producer."

A Cold Reception

Next up was *Force of Life*, in which technician Anton Zoref is possessed by an alien entity, which causes anything he touches to freeze. "Here you have this being going through a galactic transformation. It has no function other than to change from the 'caterpillar' into the 'butterfly' and the things it meets along the way become agents of that change. It has no universal plan to destroy. Those were the kind of mysteries that attracted us."

That episode was not received well when sold to Desmark. Viewers took great offence at the climactic scene where Zoref is hit with lasers, but his incinerated body animates, complete with glowing eyes. "That apparently scared the pants off the Danes and they insisted on it being taken out," Byrne recalls. "I think it was a wrong thing to do, because it gave a visual presence to everything we had been talking

about in the story. This guy wasn't just a psychopath; he was acting on overwhelming compulsion."

Byrne's *End of Eternity* focused on Balor, an immortal sadist. "That story started from the title. I chose the name Balor from Bael; the devil. The idea was: how do you destroy an immortal killer? However, the story didn't hold the potential in the timeslot to explore all the implications of it."

In *Voyagers' Return* the safety of Moonbase is threatened by a Voyager spacecraft that was launched from Earth years before. "At the time we were sending the Voyagers out. Initially the idea had been suggested by a mate of mine who was trying to write for *Space:1999*, but it wasn't possible because the whole thing was so frantic. We had been through a big learning process of what was shootable and what wasn't. We took the idea off him, gave him some money, and then constructed the story."

The craft's propulsion drive is lethal, thanks to a mistake by the creator, Ernst Quedler, who is living on Alpha under a pseudonym. "The idea of having someone like a guilt-haunted 'Nazi' character appealed to me. I simply expanded that to give it a kind of framework, and looked for some way of statement."

Byrne took the series into new territory with *The Troubled Spirit*, a Science Fiction ghost story. "I was looking for the classical ghost story elements to fit to a high-tech concept," the writer discloses. "The idea of a science that could be boosted by electronic means seemed to work.



End of Etern

"What I personally liked about that story was the symmetry: you have the guy carrying out an experiment, it arouses a force which originates in the unknown area of the human consciousness, it raises this horribly disfigured being which is psychopathic and is a doppelganger of the guy who starts the experiment. Everything they do to counter it pushes it towards the death it has come back to avenge. Once you have that kind of symmetry to a story you can make it work."

Food For Thought

Joan Collins guest starred in *Mission of the Danes*, an episode which dealt with cannibalism. "The Andean plane crash had happened, and I was struck by the fact that people had eaten each other to live. I'm not one who goes for good and bad, black and white villains. I like to try and keep the human dimension and keep the characters as people who are struggling to overcome some ghastly event in their life."

Byrne was unhappy with his next script, *Testament of Arkadia*. "A lot of people liked that, but I think it suffered considerably from a lack of resources. The story was an interesting one and was inspired by the question 'Where do we come from?'"

The writer believes the theme which sets the first season apart from its successor is

The Season One regulars



Another Time, Another Place

Alphas duplicates bid farewell

"There is a scene in which Koenig and Carter go out to investigate the duplicate Moon, and discover themselves dead in an Eagle. I was framing that and working back."

Would he tend to script out his own work? "To a fair degree. There came a point where I would shift it over to Chris, and he and Gerry and I would sit down and work out what was needed. I did a lot of work with Gerry; he was excellent for a writer, he had a very strong sense of story and trusted his instincts enormously. He was highly creative and could make those leaps of imagination which is very rare in a producer."

A Cold Reception

Next up was *Force of Life*, in which technician Anton Zoroff is possessed by an alien entity, which causes anything he touches to freeze. "Here you have this being going through a galactic transformation. It has no function other than to change from the 'caterpillar' into the 'butterfly' and the things it meets along the way become agents of that change. It has no universal plan to destroy. Those were the kind of mysteries that attracted us."

That episode was not received well when sold to Denmark. Viewers took great offense at the climactic scene where Zoroff is hit with lasers, but his incinerated body animates, complete with glowing eyes. "That apparently scared the pants off the Danes and they insisted on it being taken out," Byrne recalls. "I think it was a wrong thing to do, because it gave a visual presence to everything we had been talking

about in the story. This guy wasn't just a psychopath; he was acting on overwhelming compulsion."

Byrne's *End of Eternity* focused on Bolar, an immortal sadist. "That story started from the title. I chose the name Bolar from Bala; the devil. The idea was: how do you destroy an immortal killer? However, the story didn't hold the potential in the timeslot to explore all the implications of it."

In *Voyagers' Return* the safety of Moonbase is threatened by a Voyager spacecraft that was launched from Earth years before. "At the time we were sending the Voyagers out. Initially the idea had been suggested by a mate of mine who was trying to write for *Space: 1999*, but it wasn't possible because the whole thing was so frantic. We had been through a big learning process of what was shootable and what wasn't. We took the idea off him, gave him some money, and then constructed the story."

The craft's propulsion drive is lethal, thanks to a mistake by the creator, Ernst Queller, who is living on Alpha under a pseudonym. "The idea of having someone like a gull-baited 'Nazi' character appealed to me. I simply expanded that to give it a kind of framework, and looked for some way of atonement."

Byrne took the series into new territory with *The Troubled Spirit*, a Science Fiction ghost story. "I was looking for the classical ghost story elements to fit to a high-tech concept," the writer discloses. "The idea of a seance that could be boosted by electronic means seemed to work."

Another Time, Another Place



Alphas duplicates bid farewell



End of Etern

Peter Bowles as the Bolar

"What I personally liked about that story was the symmetry: you have the guy carrying out an experiment. It involves a force which originates in the unknown area of the human consciousness, it raises this horribly disfigured being, which is psychopathic and is a doppleganger of the guy who starts the experiment. Everything they do to counter it pushes it towards the death it has come back to avenge. Once you have that kind of symmetry to a story you can make it work."

Food For Thought

Joan Collins guest starred in *Mission of the Deviants*, an episode which dealt with cannibalism. "The Andean plane crash had happened, and I was struck by the fact that people had eaten each other to live. I'm not one who goes for good and bad, black and white villains. I like to try and keep the human dimension and keep the characters as people who are struggling to overcome some ghastly event in their life."

Byrne was unhappy with his next script, *Restoration of Arkadia*. "A lot of people liked that, but I think it suffered considerably from a lack of resources. The story was an interesting one and was inspired by the question 'Where do we come from?'"

The writer believes the theme which sets the first season apart from its successor is

The Season One regulars



that of Earth people facing the mysteries and enigmas of unknown regions of Space. "They were grappling with very profound problems, which made for a lot of bewilderment and introspection, and for me that overcame a lot of the superficial gloss of the thing. As they moved further out into Space the characters became more competent; it was an interesting development that wasn't planned."

At the end of the first year, the production team took time to examine the fruits of their labors, while waiting for confirmation of a second season. Johnny Byrne wrote a paper for internal consumption, which analyzed their successes and failures. There were also intensive discussions with some Science Fiction writers, including Michael Moorcock, about providing story ideas that scriptwriters could dramatize. Byrne began work on three new scripts: "The Biological Computer," "The Face of Eden," and "Children of the Gods."

All Change

Although the second season got the green light, the American backers insisted on an American producer. Freddie Fuchsberger moved in with his own vision of *Space: 1999*, and would much of the good work that Penfold and Byrne had done.

An Eagle Transporter



"Freddie is a very strong character and we got on very well personally, but I couldn't see much future for myself in the role I'd been playing. The idea was to get the series to go network, which is virtually impossible; we were transfascinatedly trying to do an American thing on the cheap."

"There were important changes made, and Maya was introduced. It threw out everything I had planned to do in terms of story, so I was re-commissioned to do *The Metamorph* to introduce Maya. It was a reworking of 'The Biological Computer'; instead of the guy [Mentor] being down there on his own with Psyche, he was now there with his daughter."

Catherine Schell was cast as the exotic Psyche, who could change her shape into any living creature at will. "I had reservations about Maya. I thought she was making it all too easy. If you have characters who are virtually invulnerable you lose out in terms of drama. You need your people to be in jeopardy, and if she can turn into an ant and crawl under a footsiehold that eliminates a lot of the difficulties."

Lost 1999

Byrne's second script for Season Two, *Face of Eden*, re-emerged much later as *The Immortal Syndrome*. "It was one of my favorite stories, and reflected very much the kind of story I was diving towards following on from series one. Again they were Earthmen, and I think that strangeness, for all its snail slow moments, struck a chord with people. Freddie turned them into spacemen."

The Metamorph Byrne introduced Maya (Catherine Schell)



Children of the Gods, on the other hand, was rejected. "Gerry said to me that it was one of the best things he'd read, but Freddie didn't like it. I would have loved to have done it but it wasn't to be; instead I did another one called 'The Last of the Psychons' (which became 'The Deviants')."

So what was Byrne's opinion of the second season? "It reflected different priorities, and I think it lost a bit of its soul. Most of the stories were commissioned all at once, so you didn't have that build we'd had on the first year. You were dealing with people who were coming in, doing it, then departing. That abruptness reflected the way that crucial part of it was put together."

"Freddie's priority was to make it more American, more pacy. He kept saying, 'Above all it needs more humor.' What that reduced itself to was a cross line at the end of a scene with fixed smiles coming on the faces of the unfortunate who had to endure it on screen. People were dishing around to much that when they did have a moment to speak they had to deal largely with story. They became a bit too knowing, they understood too much; they were up against the odds, but they were there to kick ass."

Space: 1999 ended after the second season; Fuchsberger's recipe for success failed to ensure its continuation. Nevertheless, Johnny Byrne is proud of the show. "We had a very fine cast, we had the best technical people working with us and I don't think there will ever be another series like it. No one could simply afford the money it cost to do it."

David Richardson



Peter Bowles as the Bajor

that of Earth people facing the mysteries and enigmas of unknown regions of Space. "They were grappling with very profound problems, which made for a lot of bewilderment and introspection, and for me that overcame a lot of the superficial gloss of the thing. As they moved further out into Space the characters became more competent; it was an interesting development that wasn't planned."

At the end of the first year, the production team took time to examine the fruits of their labours, while waiting for confirmation of a second season. Johnny Byrne wrote a paper for internal consumption, which analyzed their successes and failures. There were also tentative discussions with some Science Fiction writers, including Michael Moorcock, about providing story ideas that scriptwriters could dramatize. Byrne began work on three new scripts: "The Biological Computer", "The Face of Eden", and "Children of the Gods".

All Change

Although the second season got the green light, the American backers assisted on an American producer. Freddie Freiberg moved in with his own vision of *Space:1999*, and ended much of the good work that Peacock and Byrne had done.

An Eagle Transporter



"Freddie is a very strong character and we got on very well personally, but I couldn't see much future for myself in the role I'd been playing. The idea was to get the series to go network which is virtually impossible; we were transatlantically trying to do an American thing on the cheap."

"There were important changes made, and Maya was introduced. I threw out everything I had planned to do in terms of story, so I was re-commissioned to do *The Metamorph* to introduce Maya. It was a reworking of 'The Biological Computer'; instead of the guy [Mentor] being down there on his own with Psyche, he was now there with his daughter."

Catherine Schell was cast as the exotic Psychon, who could change her shape into any living creature at will. "I had reservations about Maya; I thought she was making it all too easy. If you have characters who are virtually invulnerable you lose out in terms of drama. You need your people to be in jeopardy, and if she can turn into an ant and crawl under a forerunner that eliminates a lot of the difficulties."

Lost 1999

Byrne's second script for Season Two, *Face of Eden*, re-emerged much later as *The Immunity Syndrome*. "It was one of my favourite stories, and reflected very much the kind of story I was driving towards following on from series one. Again they were Earthmen, and I think that strangeness, for all its naff slow moments, struck a chord with people. Freddie turned them into specimen."

Children of the Gods, on the other hand, was rejected. "Gerry said to me that it was one of the best things he'd read, but Freddie didn't like it. I would have loved to have done it but it wasn't to be, instead I did another one called 'The Last of the Psychons' (which became *The Deceivers*)."

So what was Byrne's opinion of the second season? "It reflected different priorities, and I think it lost a bit of its soul. Most of the stories were commissioned all at once, so you didn't have that build we'd had on the first year. You were dealing with people who were coming in, doing it, then departing. That abruptness reflected the way that crucial part of it was put together."

"Freddie's priority was to make it more American, more pacy. He kept saying, 'Above all it needs more humour'. What that reduced itself to was a crass line at the end of a scene with fixed smiles coming on the faces of the unfortunates who had to endure it on screen. People were dashing around so much that when they did have a moment to speak they had to deal largely with story. They became a bit too knowing, they understood too much; they were up against the odds, but they were there to kick ass."

Space:1999 ended after the second season; Freiberg's recipe for success failed to ensure its continuation. Nevertheless, Johnny Byrne is proud of the show: "We had a very fine cast, we had the best technical people working with us and I don't think there will ever be another series like it. No one could simply afford the money it cost to do it."

David Richardson

The Metamorph Byrne introduced Maya (Catherine Schell)





TV Zone Letters
PO Box 371
LONDON
SW14 8JL, UK
Fax: 081 875 1588

X'Ellent

Nigel Adams

Hendon, London
I'm with Paul Maddox's (Letters, TV Zone #53). The X-Files is the best new fantasy series in years, and as a sort of '90s successor to the likes of *The Twilight Zone* and the UNIT *Doctor Who* stories of the early '70s, I would have thought it perfect material for TV Zone. Yet while you're quite happy to print news relating to forthcoming episodes of the likes of *The New Adventures of Superman*, you don't even assure Paul that an X-Files episode guide is in the works. I realize that as a satellite only show, the series may be an unknown quantity to some, but surely that's all the more reason to give it all the coverage you can: then those readers of TV Zone without access to a satellite dish will at least know to clamour for the release of the series on home video. So, do you have plans to feature *The X-Files* in the near future? Editor, we are pursuing interviews with both stars of the series and fully intend to feature an episode guide to the first season, when it's been transmitted...

Super Clean

Randolph Payne

Forest Hill, London
As I was making through TV Zone #52 I came across a letter by Mr Philip J Knight which was begging for a reply. In his letter he copiously labelled *Lois and Clark: The New Adventures of Superman* 'the worst SF tv show ever'. His reason for this programme being 'suff and boring' is due to 'right-wing media pressure...' (who) wash the whole world to share their twisted WASP viewpoints? Can Mr Knight be taking things a bit too seriously here? Dean Cain and Tom Hatcher can neither be considered 'Baywatch clones'



The original Tomorrow People in their underground base

— their acting bringing a 'feel good' aura to the audience. Perhaps Mr Knight should be willing to give *Lois and Clark* another try as characters develop in the series. As a fellow *Star Trek: The Next Generation* fan I can only say to him, look back at *Encounter at Farpoint* and then on to Seasons 3 - 7. Look at Data, Picard, T'Pol and Riker. Do you see the difference?

Philip Chapman

Gloucestershire, Somerset
I have to admit it took me a while to adjust to seeing Dean Cain as Superman after the brilliant Christopher Reeve interpretation, but I'm getting to like it. As a 'mutant' (over 30) viewer, I enjoy the 'in-jokes' and the plotlines, which are well handled. It's a nice touch that even Superman isn't exactly sure who he is (yet). My two children enjoy the show, never having really encountered Superman before, they miss all the subtle stuff and get their teeth into the action. My son (nearly six) has been completely bowled over by it, and spends most of his play time pretending to be the man of steel. The humour in the show is nicely handled, especially in the latest episode with the 'love potion'. But for me, the master stroke has to be the casting of Joel Shea as Lex Luthor. He makes for a much more interesting villain, and is able to portray the seductive face of evil magnificently.

Yesterday's Tomorrow

Jackie Marsh

Pittwick, Bedfordshire
Whatever has happened to *The Tomorrow People*? Even as an OAP of 31, I remain a staunch fan of the original series, and

have therefore watched all of the new series with interest. So far, however, what I've seen has been disappointing. The idea behind *The Tomorrow People* was original and inspiring, and I feel that in general Roger Price provided a good background for the revival of this series in last year's episodes. It was a pity that even this deteriorated into a scenario of mad professors and wacky old ladies, but the basic ideas could have been built upon successfully. However, the return of the series this year, with *The Caley Experiment* and *The Mysterious Man* has seen the series reduced to farcical levels, in terms of what *The Tomorrow People* is supposed to be all about. With a few minor adjustments, this series could be adapted for three ordinary kids, so little are their 'special powers' used — considering that their powers are the backbone to the storyline. The whole idea has become so watered down that it barely exists.

OK, this is a kid's programme and the writers are writing for kids. Nevertheless, there really is a huge gap in the market now for quality children's tv (looking at the standard of other programmes), I think we should stop underestimating the intelligence of children (and some of us adults!) and bring back some of the old scripting. It may have been argued that the old series was 'inbred' to patronize its audience, but it can't have been that bad — after all, it did run for seven years. I for one would be glad to see some re-runs, so how about it?

Fussy Fans

Matthew Pearson
Basing, Gwynedd

What is it with some *Doctor Who* fans? Having campaigned to get the show back on the air for the past five years, these self same fans are doing their best to scupper the new version simply because it is being bankrolled by the Americans. Do these people live in the real world? The harsh reality is that the only way in which the BBC can afford to make a new series of *Doctor Who* is with foreign backing. If these 'fans' think that anybody but them is prepared to watch another thirty years of quakes, comets, flaky CSO lines and rubber monsters, then they are sadly mistaken.

Doctor Who was taken off the air in 1989 because of its low viewing figures, pedestrian and derivative plots and decidedly lightweight style. The fact that Oscar winner Steven Spielberg (the world's most popular director) and his company Amblin are behind the revival should send *Who* fans in a state of frenzied excitement. The storytelling possibilities of *Doctor Who* are as limitless today as they were in 1963, and a new creative team with a larger budget means that the programme could become an even bigger international hit than it has been in the past.

What a shame that the narrow mindedness of some people prevents them from considering any change in *Doctor Who*'s format. *Doctor Who* needs brand new ideas if it is to survive, not a return to the 'good old days'.

For the sake of *Doctor Who* fandom can I ask the minority to shut up until they've actually seen some of the new episodes. If at that point they still don't like the new *Doctor Who*, at least they will have UK Gold and BBC Video to turn to, whilst leaving the new episodes to the more open minded.

Who's Sad?

Arnold Baye

Co Londonderry, N Ireland
I'm just writing to say how great it is to see *Doctor Who* making its long due comeback. The movie seems now more of a reality and an American based production is not as bad as it first seemed. After seeing these articles in your news pages which are always excellent, I came across a letter about a guy version of *Doctor Who*. Do me a favour, this has to be a joke? *Doctor Who* has nothing to do

with Gays and after such promising news on the movie and hopefully very soon TV series this for me spells the whole thing. I don't particularly care if there are shows of 'bigot' but I'm sick to hear about Gays and their so called rights and I sure as Hell don't want to see them get their sad hands on a British Institution and camp it all up in their unoriginal way. So please keep this waste of space production news to a minimum because there's more important news to tell.

Editor: It is not TV Zone's policy to in any way censor news reports for fear of offending a reader or readers. Facts are facts. TV Zone will continue to report information about any proposed new productions of *Doctor Who*, regardless of the racial, ethnic, gender, creed and/or sexual orientation of the individuals involved.

Best Trek

James Miller
Newcastle Upon Tyne
I have seen in recent issues of TV Zone *Doctor Who* fans (which I am rapidly becoming due to the Sunday screenings) listing their top five episodes, so I decided to volunteer mine for my favourite programme, *Star Trek: The Next Generation*.
Jeans 1st — *Best of Both Worlds, Parts 1 & 2* — *Definitive NG*.
Tensions, action, superb acting, what a way to spend 90 minutes!
3rd — *Conspiracy*. Few have matched the suspense generated in this first season *Gen*.
4th — *Yesterday's Enterprise*. Just beats *Timescape* and *Time Squared* for the top time/alternative Universe story.
John 5th — *Cause and Effect* / *Quad*. *C&E* is a brave piece of Sci Fi, the acting superb and although it leaves questions unanswered it is still great to watch.
Quad is pure entertainment, worth watching for Worf. I am not a merry man and his remedy for Geordi's music.

High-larious

Michael Rowe
Cinderhill, Nottingham
It was with much mirth I read in TV Zone #53 Richard Howdsworth's comments on *Highlander - The Series*. After a routine film and its dreadful sequel, we are forced to endure this insult to our brain cells. This programme does not even fall

into the *War of the Worlds* category, as it's so bad you have to watch it each week to see just how bad it is. To call *serQuest* and *D&B* piffle alongside this 'little gem' is hilarious. The series makes even *Doctor Who* and *Blake's 7* look good — not easy by any stretch of the imagination.
If the US is listening please, please spare us and take *Doctor Who* and make a film or series and then keep it so we don't have to suffer any more moaning *Doctor Who* fans. Let's face it the series died after Tom Baker left and you will need a fifth healer to put some life back into this dead duck.

Double Jason

Paul Wakeman
Brierley Hill, West Midlands
Having enjoyed the previous ITC videos of *Department S*, I am disappointed to see that they are now being released on 'double-tapes' paired off with *Jason King* episodes. Through Peter Wyngarde appears in both shows, I don't feel that the serious *Department S* and the more comical *Jason King* necessarily appeal to the same audience. Now while I'm willing to pay £10.99 for two episodes of *Department S*, I'm not keen on paying that much for a single episode, paired off with another different show. Come on ITC, how about dropping the gimmicks and putting the different shows on their own tapes to make them more appealing to collectors.

Editor: ITC are very aware that

the more dedicated collectors would prefer one series on one tape. However, as a profit making business, commercial necessity dictates that a broader view has to be adopted. The fact is that *Jason King* has not sold quite as well on its own tapes as *Department S* has. By coupling the two shows together, ITC are hoping to bring *Jason King* to the attention of *Department S* fans who might not have previously been aware of the series. This does not necessarily mean that this format will be employed again. Decisions on future tapes will be based on the sales of the recent releases.

Quantum Sounds

John Galley
Old Marston, Oxford
In Issue 51 of your magazine you had a great feature on *Quantum Leap* with a Fantasy Flashback on *The Leap Home*. Towards the end of the feature you mentioned a Quantum Leap CD. I have scoured all my local record shops for it but have so far not been able to find it. Could you tell me firstly if it is available in England yet and also what the label and catalogue number is so that I can try to order it.
Editor: Yes, you can buy the album in England on both CD and cassette. However, it would appear to only be available as import from the US. Some of the bigger stores may stock it as well as several of the specialist Science Fiction shops. The album's full title is 'Music from the Television Series *Quantum*

Leap' and is released by GNP/Crescendo Record Co, Inc. The serial number is GNPD 8036 and total playing time is approximately 65 minutes.

Wacky Western

Michael Laddy
Co Lifford, Ireland
Bruce Campbell's cult series *The Adventures of Brisco County Jr* has been airing here in Ireland since the start of February (Saturdays at 7 on the second national channel). It makes for quite a spirited Western.
The pilot began with the discovery of a mysterious orb, referred to as an 'Unearthed Foreign Object', which granted a few characters with super-human powers.
The pilot was fast-moving and jammed with ideas, plots and jokes. The sense of humour was highly inventive, as was the unfolding plot. The resulting series has successfully emulated the pilot, and the show seems to get better every week. It 'officially' features only three characters: Brisco, his nerdy sidekick/contract Scortese, and his rival bounty-hunter Lord Bowler, but the producers have wisely chosen to bring back just about everyone else from the pilot as frequent 'guest stars'. Dixie, Brisco's gorgeous love interest, has appeared in about half the episodes, as has John (The Addams Family) Addams' mad professor character. They even resurrected one badkid from the dead to keep him around. The result is a crowded, but wonderfully unpredictable, collection of stories.
The pilot was the last one to have such a prominent SF element, although the story was unresolved and is bound to be continued, and following episodes have been milder in their SF/Fantasy element.
The stories are so inventive, and so filled with fun, that the show it most reminds me of is *The New Avengers* (which I have always preferred to its parent). The result is one of the freshest and most enjoyable cult series to emerge in years.
Editor: Readers whose interest has been engaged by Michael's account of *The Adventures of Brisco County Jr* may like to know that the pilot is currently available on Warner rental video.
Until next month, keep watching and writing...



The Adventures of Brisco County Jr



THE NEW AVENGERS

Gareth Hunt

SCENE ONE:

THE INTERIOR OF A LIFT AT THE BBC, CIRCA 1974. THE SOLE OCCUPANT IS GARETH HUNT, A YOUNG ACTOR. THE DOORS OPEN.

ENTER BARRY LETTS, PRODUCER OF DOCTOR WHO. HE LOOKS AT HUNT FOR A MOMENT, THEN SPEAKS.

LETT: Are you an actor?

HUNT: Yes.

LETT: Would you like to do four episodes of *Doctor Who*?

HUNT: Yes please.

LETT: Meet me in the canteen at lunch-time.

EXIT LETTS.

THAT, according to Gareth Hunt, is how he landed a part in *Planet of the Spiders*, the final adventure in Jon Pertwee's last season in *Doctor Who*. "I was just lucky enough to be in the right place at the right time," says Gareth. "I've been rising up and down as lifts at the BBC ever since, but I've never been offered another job in one."

Even for a hard-bitten, seen-everything old hack like me, Gareth Hunt is a first. Never before have I interviewed anyone while they were in the bath. For the sake of both our reputations, I should point out that Gareth and I were about five miles apart and the interview was conducted over the phone.

Spiders

What does Gareth remember about his *Doctor Who* appearance? "Not a lot to be honest. I haven't seen it since. At the time, the giant spiders all seemed a bit man-made, which was half the fun of it."

It is, of course, as Mike Gambit in *The New Avengers* that Gareth is best known, working alongside Patrick Macnee as John Steed and Joanna Lumley as Purdey. Backed by French and Canadian investors, executive producers Brian Clemens and Albert Fennell made 26 episodes of the



Gareth Hunt and Joanna Lumley re-united in 1994. Photo © S. Payne

series between 1976 and 1977. Clemens and Fennell had been producers of the last three series of *The Avengers*, which ran from 1961 to 1969. *The New Avengers* aimed to recapture both the style and success of the original.

With Patrick Macnee back on board, newspapers at the time reported that the producers were looking for two younger actors to do most of the rough stuff while Steed acted as "Avenger-in-Chief".

Gareth's agent was contacted, he was interviewed and asked to screen-test for the

role of Mike Gambit. "I did two tests in all, one of which was with Joanna Lumley."

Had Gareth been a fan of the original series? "As a kid I watched *The Avengers*, as well as *The Prisoner* and *Doctor Who*. *The Avengers* always had ideas that were ahead of their time. I always remember that Ian Hendry, one of the original stars, was brilliant."

Interestingly, giving Patrick Macnee a male sidekick bought his character full circle, as Steed had originally been a mysterious figure working alongside David Keel.

Why was Gambit needed, considering that the combination of just Steed and a girl had been so successful?

"I don't know. I suppose they thought it was *The New Avengers*, so they ought to put something new in.

"I can only say that the atmosphere on the set was brilliant. There was no animosity, nobody asking who's got the most lines, who's jumping out of a plane this week. We all got on, and hopefully that showed on screen."

Gareth admits that he would have preferred to have seen Gambit in more casual clothes. "It was very difficult doing karate and diving through the air with a three-piece suit on. I tried to bring a very deadpan, tongue-in-cheek style to playing Mike Gambit — 'The car's blown up.' 'Has it?'; 'He's dead.' 'Is he?' I tried to make you feel that you never fully knew what he was up to.

"That was very much how Jo and I played the relationship between our two characters. You never really knew exactly what Gambit and Purdey were up to, and we decided to play on that.

Chalk and Cheese

"In a way, the two characters were quite close to the way we are with each other in real life," he admits. "We're like chalk and cheese, from two different sections of society, but sharing the same sense of humour, and we get on very well.

"Jo and I both had children the same age. When we went to Canada the boys came out on holiday. *The Avengers* is a bit like a family — Jo and I are still mates. Patrick's a long way away, but we're still friends, as I am with Brian Clemens and Laurie Johnson [the musical director]."

Does Gareth have a favourite episode from the series? "I really enjoyed doing the one with all the dummies. *Forger*. They taught me how to dive through a sugar glass window during that one, which I was rather chuffed at doing."

Indeed, Gareth was frequently allowed to participate in the stuntwork. "There were some we obviously weren't allowed to do," he admits. "It really depended on the director. Ray Austin, who directed *Forger*, was an ex-stuntman, and he'd happily let us do them all.



The New Avengers burst back on video in the '90s, with Gareth Hunt as Gambit and Joanna Lumley as Purdey assisting Patrick Macnee as Steed



"In fact, *Zanger* was the episode Ray took to America to get work. On the strength of that he's now a very successful director over there."

Going Continental

After the first 13 episodes, the series's foreign backers asked for various changes, which led to three episodes filmed in France and four in Canada.

"That was interesting. From any point of view, it was lovely to film in Paris, and I met people in Canada who are still friends. I think some people felt the series lost something by taking it out of England, and there were certain things I felt it gained. It still retained its zinniness — I can remember doing a chase in Paris in a dustcart, and a sequence in Toronto when we were chasing each other in giant swans."



Gambit in action (above), a photocall in 1976 (right) and 1994 (below) Photo © Rayne

"I think the idea for the episode *Complex*, set in Toronto, where the building itself is actually the villain, would have stood up as a feature film."

The *New Avengers* suffered from lack of a network slot, with different ITV regions showing it on different nights. The fact that it was an independent production didn't help, Gareth believes. "It wasn't BBC, it wasn't ITV, it was backed by the French and sold here. It was an independent production that did remarkably well under the circumstances."

Professional?

However, Fennell and Clemens had proved that they were masters of the action series, and LWT commissioned them to make *The Professionals*, starring Martin Shaw and Lewis Collins, who had appeared together in *The New Avengers* episode *Obsession*. Given the similarities between Gambit and Bodie, was there ever any suggestion that Gareth might appear in *The Professionals*?



"In fact, there was some talk at one point that I might do it, but production on the two series overlapped. Having become associated with Gambit, it would have been very difficult to do switch over and do *The Professionals*, unless I'd taken the character with me."

"I was very interested in doing something with Jo, because I felt our characters had a lot more life in them. Even if we couldn't have used the same names, we could have continued the same relationship — the rough and the smooth idea, which was just taking the way we were in real life, and putting it into a situation, but it didn't come off. I always felt there was a lot more mileage in our characters."

Ending Avengers

"I have no idea why *The New Avengers* wasn't continued. Money? Politics? I just don't know."

Since *The New Avengers*, Gareth has kept very busy in tv, films, and theatre. Does he have a favourite role? "I honestly can't answer that. *The Avengers* was great, *I Loved Upstairs Downstairs*, *I Loved It Couldn't Happen Here*, with the Pet Shop Boys, which was great fun to do."

"I very much enjoyed the sitcom *Side By Side*. I enjoyed *Deathtrap* on stage. I enjoy pantomime. I wish there was something I could say that I liked the most, but there isn't. I just enjoy working."

Despite the passage of time, he is still in contact with his co-stars from the series. "I still see Jo, and the last time I saw Patrick was when he was over publicizing his book."

With the current release of the series by Video Gems, public interest has been rekindled. There is even some talk of a new series that would re-unite the characters of Purdey and Gambit, and both Gareth and Joanna Lumley have affirmed they would be happy to return.

"I've also been talking about doing an *Avengers* book, using some pictures that I took on the set, which might be a lot of fun. I answer any letters that I get. As well as the book, I've got a couple of projects of my own that I'm trying to get off the ground. I'm always busy — in fact I've got to meet someone in the West End this evening."

I take the hint, and with the sound of Gareth Hunt rising from the bathtub echoing in the background, we say goodbye.

John Porter



THE PLAY'S the thing in Justin Richards's *Theatre of War*. The piece in question is *The Good Soldiers*, probably 'the greatest play ever written' (pace W Shakespeare and the Prince of Denmark). You mustn't stage the play, however, especially not when the TARDIS lands inside *Havestrand* when the Dream Machine, 'a sort of glorified film projector' as Richards describes it, is in operation. Otherwise... well, in the latest *New Adventure*, the Doctor, Benny and Ace soon find out to their cost what happens when you do.

Inventive

It's an unusual and wonderfully inventive idea for a *Who* thriller (the author's own description of his novel and — given the nature of the story — it's not surprising that Richards studied theatre at college).

It also might sound like an arty farty archetypal *New Adventure* story, but Richards is adamant that his plotline would suit most of the Doctors. But if that's the case, what's the difference between the *New Adventures* and the about-to-be-launched *Missing Adventures*, one of which Justin has expressed an interest in writing. Did Richards consciously write his *New Adventure* for a 'grows up' audience?

On the contrary. "I wrote *Theatre of War* for myself," he says. "I wrote a book which I knew that I would enjoy. My main objective was to write a novel which could be read more than once."

A Job Well Done

Theatre of War is a particularly well thought-out book, with many layers of plot: if the reader returns to the book to discover strata of meaning that might on first reading have passed him by then he considers his job well done. His main objective seems to be entertaining and thought provoking to his readership, which is probably why he eschews the use of four-letter words which have peppered so many of the preceding *New Adventures*.

"I find them boring," he admits, before allowing that he does use the word 'bastard' towards the end of the book — a word that is all the more effective because of the lack of strong language in the remainder of the book.

Something of a stalwart of *Doctor Who* fandom, Richards is still open to the new ideas which series editor Peter Davill-Evans has injected.

THE PLAY'S THE THING

Justin Richards



Justin Richards makes an impressive debut with *Theatre of War*. Photo © J. Richards

Before embarking on *Theatre of War* he read all the previous *New Adventures* — some of which he enjoyed immensely, others of which he'd rather not mention in polite company — and he found Benny to be particularly interesting.

Despite *Theatre of War*'s Ace-centred cover, Richards's novel concentrates particularly on Benny, who he considers to have had something of a 'raw deal' in previous books. Much reference is made of Benny's archaeological skills (with Richards even going so far in his researches as to buy a children's textbook on the subject), and the start provides a direct link to Gary Russell's preceding *Legacy*, and its mentions of the ruins of Phaester Ossis.

What does Richards think of the Seventh Doctor, the sometimes-lamented Sylvester McCoy? He likes him very much, recognizing the complexities of his character, but ends his appraisal with a crucial and entirely accurate comment, one which should be engraved on tablets of stone for any would-be *New Adventures*

writers: "The Seventh Doctor is extremely difficult to do well — and extremely easy to do badly."

Of course, if the tabloids and Steven Spielberg got their way, we should really be talking about the Eighth Doctor. What would Richards like to see in a new *Doctor Who* tv series? "I have an open mind on it, but it's essential that the character of the Doctor must be kept British, as well as his companions, and probably the main villain as well. If Spielberg wants to take *Doctor Who* into a new direction that's fine by me." Indeed he accounts *Who*'s failure in its last few seasons to its only vaguely half-hearted attempts to branch off into a new direction. If it had been brave, and pursued a totally different path, he suggests — then the tv *Who* might never have met the ignoble end that it did.

"If Spielberg does buy *Doctor Who* then he can do with it whatever he likes," he admits, before going on to say: "Most of all I'd like him to employ me to write it."

I don't think he's joking.

Robin Turner

A party of scientists have been deposited on an unknown island in the Bermuda Triangle by a green mist. Exploring, they encounter Varian, a man from the future, who tells them they have stumbled into a place where past, present and future exist simultaneously.

The Plot

The survivors set off with Varian across the island after he tells them of a mythical doorway back to their own time. Meanwhile, the futuristic observer who has been spying on them returns to his city.

The Source, the being who controls the city of Atlantium and supplies its power, needs human beings to replenish its energy and, dismissing the two women and Professor Jordan as unsuitable, attempts to win the trust of Varian, Fred and Scott. When they arrive at the city they are greeted by Dar-L, Rhea, and Atar, who inform them that the Source has sent the others home and that they are to follow when the appropriate technology has been recharged. Scott protests that his father wouldn't have returned home without him, but is presented with a note from his father that Varian uses his futuristic powers to authenticate, and which explains that Professor Jordan has gone home with the two women to inform his wife that they are safe. Dar-L and Rhea inform the three that they can see that their colleagues have returned safely by looking into the mystical Pool Of Mirrors, which draws on the thoughts of those who look into it.

All this has been surreptitiously observed by a small cat, which makes its way down to the bowels of the city where a slave labour force called 'the Unders' are consigned. There, Sil-L the cat telepathically relates the news of the arrival of the three strangers to Liama, another lost traveller who has arrived in the city, and who is helping the Under named Iar organize a slave rebellion. With the Source in a weakened state, Iar and Liama persuade one of the slaves to make a bid for freedom before the Source replenishes with the energies of the new arrivals, but the Source still manages to muster up enough power to destroy the unlucky escapee.

Returning from this failed exercise, Iar and Liama are apprehended by a guard. Although Liama, an extraterrestrial born of an alien mother and Earth father, manages to use her hypnotic powers to subdue the guard harmlessly, the alarm has been sounded.

FANTASTIC JOURNEY *Atlantium*



Varian, Scott and Fred arrive in Atlantium

Dar-L and Rhea are able to dismiss the incident, but now the Source is unwilling to take any more chances and orders that the youngest of the three be made ready for the energy-transferring process.

As Varian and Fred retire for the night, now aware that the city of Atlantium is in fact the legendary lost city of Atlantis, Dar-L offers to take Scott to the recreational 'Hall Of Dreams'. There, Scott is shown to an empty room to lie down in, where he is treated to an early version of Virtual Reality... unaware that other forces are at work on him. In the next room, the Source has created an evil duplicate of Scott that he controls.

Once again, Sil-L the cat has been silently observing all this, and reports back to Liama, who makes contact with Varian. She explains that she has learned that the Source was once a wise man whom the Atlantians willingly made their ruler, but that the limitless power he was granted corrupted him and made him a tyrant. With his disembodied brain now living

on without his long-deceased body, the Source is a tyrannical despot draining power from his unfortunate slaves to keep himself immortal and sustain the city for the privileged few.

Varian in turn informs Fred, who is sceptical and reminds Varian that without the Source, they lose their chance to follow Professor Jordan and the girls home. The possessed Scott is ordered to take Varian and Fred down to the Pool Of Mirrors and kill them.

Eagerly Scott runs ahead, the others putting down Scott's haste to his enthusiasm at seeing his family again, but when they get there, the duplicate Scott is unable to see any images in the pool and clumsily tries to bluff his way out of the situation. His deception spotted by his nervousness, Scott is revealed as the Source-possessed duplicate, and a struggle ensues with the super-strong imitation that Varian manages to win with the use of his futuristic technology, disintegrating the double.

Liana arrives at the scene with the news that Sil-L the cat has informed her that the real Scott is still in the city, and they return to rescue him.

Back in Atlantium, the real Scott is being prepared for the final energy draining process that will transfer his life force to the Source, but when the procedure begins, Dar-L, Rhea, and Atar are horrified to discover that the Source is draining and destroying them, too.

The travellers arrive just in time for Liana and Varian to use their futuristic powers to save the day, and the Source is finally destroyed, leaving Atar and his people to begin a new chapter of freedom in the history of Atlantis. With the technology of the Source destroyed, and their passage home denied them, Liana decides to accompany the three travellers in the search for another time-zone that may somehow take them home.

Credits

Vanan	Jared Martin
Scott Jordan	Ike Eisenmann
Fred	Carl Franklin
Liana	Katie Saylor
Atar	Albert Stratton
Dar-L	Gary Collins
Rhea	Mary Ann Mobley
Atar	Jason Evers
Maron	Laurence Bame
Under	Ian Jon Tanza
Source	Mike Road

Created by Bruce Lansbury

Teleplay	Michael Michaelian,
.....	Kathryn Michaelian Powers
Story editor	Dorothy Fontana
Art Directors	Ross Bellah,
.....	Robert Purcell
Special Effects	Richard Albain
Costumes	Grady Hunt
Director of Photography	Irving Lippman
Producer	Leonard Katzman
Director	Barry Crane

Background

The development of cinema Science Fiction during the '60s and early '70s with such sophisticated and intelligent films as *Fahrenheit 451*, 2001: *A Space Odyssey* and *THX 1138* had little effect on tv Science Fiction at the time which was still rooted in the delightful pulp imagery of the '40s and '50s, and *Fantastic Journey* was no exception.

All the episodes produced were illogically plotted retreats of the enjoyably simplistic conventions, with Atlantium not only discovering the lost city of Atlantis for the umpteenth time, but throwing in an evil disembodied brain for good measure!

Evil brains — brains from outer space, brains in bottles, brains in globes, brains in bubbling tanks — are virtually a genre in themselves ever since Colin Clive's Doctor Frankenstein popped one into Boris Karloff's famous monster in the 1931 *Frankenstein*.

These are, however, aspects of the '70s to hand in *Fantastic Journey* besides Carl Franklin's Afro-cut and flares — the duplicate Scott speaks in an Exotist-style voice of the Source when he is discovered, and watch for the then-fashionable contemporary reference to Von Daniken's *Chariots of the Gods*, as much a fixture of '70s saucer fiction as the celebrated Roswell conspiracy has been a part of '90s UFO mythology. And *Fantastic Journey* offers evidence, just as the same decade's British-made *Timeslip* does, that Science Fiction was already contemplating the delights of Virtual Reality...!

Of the cast, Jason Evers will be recognized from the third season *Star Trek* episode *Wish Of An Eye*, looking equally as uncomfortable as he does here. This wasn't Evers's first encounter with a disembodied brain either — he had already featured in the gory Z-movie *The Brain That Wouldn't Die* (1959)! Mary Ann Mobley was a former beauty queen who was cast as both the original Girl From UNCLE in the Man From UNCLE episode *The Moonglow Affair* before being replaced by Stefanie Powers in the series.

Katie Saylor as Liana



Rhea (Mary Ann Mobley) and Dar-L (Gary Collins) plan their deception

She was also the first tv *Wonder Woman*, again replaced in a second pilot and subsequent series by Lynda Carter. Both she and Gary Collins went on to become a husband and wife daytime tv team in the US in the '80s.

The voice for the Source was provided by former actor turned vocal artist Mike Road, whose innumerable assignments for animated series include the voice of Rube Bannion in cult cartoon series *Jonny Quest*. Sil-L the cat was played by no less than three different moggies, all members of The Felix Team. That works out about one cat per scene!

Fantastic Journey was originally broadcast by BBC1, in a Friday night 7.00 slot that worked quite well for a number of other series around that time, including *The Invisible Man* and Irwin Allen's short-lived *Captain Nemo*. Sadly, ratings in the US for these series were not as rewarding, and none survived for very long. *Fantastic Journey* was repeated in a mid-morning slot during the school holiday period and then disappeared from view.

If all this has whetted your appetite for the show, there is good news ahead. All ten episodes of *Fantastic Journey* have been purchased by the cult tv satellite channel Bravo, who will be showing this series in the near future.

Jon Abbot

Photo research: Mark French

"The BBC's always paid a lot of lip service to *Doctor Who*, but never given it the courage of its convictions," says Penant Roberts, who worked as a director on the show for several years. "It's a great seller for the Beeb, it's proved its worth time and again, but they still only dabble at it."

DESPITE HIS OWN mixed fortunes on *Doctor Who*, Penant Roberts's enthusiasm for the series is evident. He has had the pleasure of directing some classic stories, including *The Pirate Planet* and *The Sun Makers*, but also faced the misery of losing *Shada* in mid-production, and is less than happy with the standards forced on some of his later episodes.

Roberts's first assignment for the show was *Face of Evil* in 1977, for which he helped producer Philip Hinchcliffe cast Louise Jameson as incoming companion Leela. "I'd interviewed Louise in about 1971 for something she didn't get," he recalls. "I remembered her and I'd seen some of her work in the interval. I suggested her to Philip as someone who could display the independence and drive that Leela required."

Thorny Problem

The character was a departure for the series; a headstrong and aggressive primitive, who was equally capable of engaging in hand to hand combat, or killing enemies silently with a poisonous Janus Thorn. Roberts says that the actress had no problems with the limited amount of stuntwork that the role required. "She was always very game; she was a good technical actress and would listen to the stunt director. The only thing that we were careful about was the use of the Janus Thorn."

The jungle of Leela's home world was inhabited by invisible monsters, which were very easy for the director to achieve. "We had lots of different nylon cords attached to the friends, and people pulled them around. They were not very sophisticated."

Simplistic sets and extravagant costumes were the order of the day in *The Sun Makers*, Robert Holmes's pastiche on the tax system. How did the minimalist set designs come about?

"It came out of the discussions we had with the designer, Tony Snaaden. There was a Dutch designer of the Twenties who designed in this fashion, and that was Tony's inspiration. It also meant we could economise by using black to fill in the gaps. We couldn't afford 100% flatrate for the city."



"The BBC's always paid a lot of lip-service to *Doctor Who*, but never given it the courtesy of the commission," says Pennant Roberts, who worked at a director on the show for several years. "It's great to see for the first time, it's proved its worth now, and again, but they still only dubble it."

DESPITE HIS OWN mad doctor persona as *Doctor Who*, Pennant Roberts's enthusiasm for the series is evident. He has had the pleasure of directing some classic stories, including *The Pirate Planet* and *The Sun Makers*, but also faced the misery of being shadowed out of production, and is less than happy with the standards forced on some of his later episodes.

Roberts's first assignment for the show was *Face of Evil* in 1977, for which he helped producer Philip Hinchcliffe cast Louise Jameson as incoming companion Leela. "I'd interviewed Louise in about 1971 for something she didn't get," he recalls. "I remembered her and I'd seen some of her work in the interval. I suggested her to Philip as someone who could display the independence and drive that Leela required."

Thorny Problem

The character was a departure for the series: a headstrong and aggressive primitive, who was equally capable of engaging in hand to hand combat, or killing enemies silently with a poisonous James Thorne. Roberts says that the actress had no problems with the limited amount of stuntwork that the role required. "She was always very game; she was a good technical actress and would listen to the stunt director. The only thing that we were careful about was the use of the James Thorne."

"The jungle of Leela's home world was inhabited by invisible monsters, which were very easy for the director to achieve. "We had lots of different nylon cords attached to the friends, and people pulled them around. They were not very sophisticated."

Simplistic sets and extravagant costumes were the order of the day in *The Sun Makers*, Robert Holmes's pastiche on the tax system. How did the minimal set designs come about?

"It came out of the discussions we had with the designer, Tony Snauder. There was a Dutch designer of the Twenties who designed in this fashion, and that was Tony's inspiration. It also meant we could economise by using black to fill in the gaps. We couldn't afford 100% fluffage for the city."



FOCUSING ON THE FUTURE

Pennant Roberts - Part Three



Above: *Warriors of the Deep* The fifth Doctor attempts to invert war
Main picture: *Shada* Romana and K9 are prisoners of Skagra

The story is popular with fans of Blake's 7, as its guest stars Michael Keating, just before he went onto his four-year stint as Villa. "The first time I worked with Michael was on *Drumheads*, and then I cast him in *The Sun Makers*. When I read the Blake's 7 script I thought Villa was a role that Michael should be considered for."

Big Ideas

Roberts returned to the show for *The Pirate Planet*, another extravagant piece. The script was written by Douglas Adams, best known as the author of *The Hitchhiker's Guide to the Galaxy*, who went on to become script editor of *Doctor Who*. Where there any concerns with *Pirate Planet* that Adams's imagination was too large for the budget?

"Not particularly," Roberts responds. "I remember there was a conversation in the bar between Graham [Williams] and Douglas and myself. I said that whatever Douglas would come up with would exceed the budget, so let Douglas say what he sees and we'd see how we could do it. I always felt the most difficult thing was conceiving something in the first place; once you've conceived it, then you can start determining the realization of it. I'm sure there was something Douglas came up with that we said we couldn't do, but we made a stab at most of it."

Captain Casting

The star of the show is undeniably Bruce Purchase's outrageous Captain. Roberts provides some insight into the casting of this principal "villain." "I'd worked with Bruce on a *Softly Softly* in the early Seventies, and he played a criminal in that and had a lot of strong scenes with Stratford Johns. It struck me that he would be able to give this larger than life quality to the character. I tended to have about forty per cent of the cast as actors who were known to me previously."

Ever one for bizarre ideas, Adams introduced a mental opponent for K9 — the Pirate Captain's robotic parrot. Memon of this brings back memories of the final minutes of a studio day for the director, and desperate attempts to get the battle between the two animals "in the can." "I'd left the little bits to the end, and had K9 cornering up the corridor pursuing the parrot. Of course you had to shoot the background shots to go with the parrot, and then overlay the parrot itself in post production."

FOCUSING ON THE FUTURE

Pennant Roberts - Part Three



Above: *Warriors of the Deep* The fifth Doctor attempts to 'invert' w/r
Main picture: Shada Romana and K9 are prisoners of Skagra

The story is popular with fans of Blake's 7, as it guest stars Michael Keating, just before he went onto his four-year stint as Vila. "The first time I worked with Michael was on *Doomwatch*, and then I cast him in *The San Makers*. When I read the *Blake's 7* script I thought Vila was a role that Michael should be considered for."

Big Ideas

Roberts returned to the show for *The Pirate Planet*, another extravagant piece. The script was written by Douglas Adams, best known as the author of *The Hitch Hikers Guide to the Galaxy*, who went on to become script editor of *Doctor Who*. Were there any concerns with *Pirate Planet* that Adams's imagination was too large for the budget?

"Not particularly," Roberts responds, "I remember there was a conversation in the bar between Graham [Williams] and Douglas and myself. I said that whatever Douglas would come up with would exceed the budget, so let Douglas say what he sees and we'd see how we could do it. I always felt the most difficult thing was conceiving something in the first place; once you've conceived it, then you can start determining the realization of it. I'm sure there was something Douglas came up with that we said we couldn't do, but we made a stab at most of it."

Captain Casting

The star of the show is undeniably Bruce Purchase's outrageous Captain. Roberts provides some insight into the casting of this principal 'villain'. "I'd worked with Bruce on a *Softly Softly* in the early Seventies, and he played a criminal in that and had a lot of strong scenes with Stratford Johns. It struck me that he would be able to give this larger than life quality to the character. I tended to have about forty per cent of the cast as actors who were known to me previously."

Ever one for bizarre ideas, Adams introduced a metal opponent for K9 — the Pirate Captain's robotic parrot. Mention of this brings back memories of the final minutes of a studio day for the director, and desperate attempts to get the battle between the two animals 'in the can'. "I'd left the little bits to the end, and had K9 cornering up the corridors pursuing the parrot. Of course you had to shoot the background shots to go with the parrot, and then overlay the parrot itself in post production."



Shade Lalla Ward as Romana

"I remember on that night having quite a lot of K9 still to do, and I was going wild — telling the cameraman to go down the corridor, line up shots for K9, frame up as best he could, and we'd have another run with K9. I would have more time in post production to line up the parrot properly."

Complex

"It was quite a complex show to execute because the quantity of special effects were stretching the BBC's resources at the time. In those days you were using overlays of models and photographs as your source material, or overlaying graphics like the parrot's drooping or K9 blaster, which were just a drawn effect on [Video Effects Designer] Dave Chapman's console."

Did K9 tend to be an ongoing problem for directors on the series? "The only problem with K9 basically was that he couldn't go over a bump. On *Pirate Planet* I had him outdoors going through the countryside, so I put the camera in a bunker so I had a foreground piece and you couldn't see the ground, then I had him running along on a piece of hardboard as he couldn't go over the grass. I don't think I ever lost studio time with him. You just had to make sure you didn't plan something that wasn't achievable."

Douglas Adams's next script for *Doctor Who* was the following season's *Shada*, and again Roberts was directing. Unfortunately the show fell victim to a BBC strike, and only the location work and one studio block were recorded.

This footage has since been hooked together with some narration and released by BBC video — how does he look upon this cut? "I took a glance at it. I think it's a silliness. We fought so hard to make it at the time, and having gone through all those traumas, the thought that you could join together just the wordy bits with chats to camera does a profound disservice to the story as a whole. I think if I'd been consulted I'd have asked them not to do it — in which case I probably wouldn't have been involved. As a curiosity it has value, but I wish the BBC had been more committed to the series then, and in the Eighties when they were pulling it all over the place."

Sinking Feeling

The director had another uncomfortable experience with *Warriors of the Deep*, the opening story of Peter Davison's third season, which united the Sea Devils and Silurians. "I didn't think it was a very satisfactory story — there was too much of a running battle. It was like World War One all over again, which is basically not what *Doctor Who* could take on board. It wasn't really the style of the show."

"There were three different families of monsters, and the Myrka was the one that was pushed to the end of the queue. I remember talking to special effects, and there were conversations that the Myrka should be motorised in the same way as a pantomime horse. We got the two actors engaged

for the whole of that week. The delivery date for the Myrka was



meant to be the Monday, but it fell behind until Thursday, and we were in the studio Friday and Saturday.

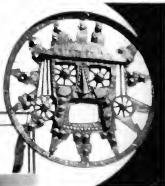
"The actors got into the Myrka on the Thursday for the first time, and found that it was far too heavy and they couldn't operate it. So they were up all night trying to lighten the burden, and it meant they had to take away some of the supports."

"The Myrka's bit was scheduled for the middle of the afternoon, and we had to get it done to be able to move the sets around, so he existed for something like forty minutes. It was a catastrophe, this thing came shuffling around the corner with its broken back. Then the sequence with Ian [McCaig] where the Myrka overpowers him was shot in about three minutes, and we had to remove [microphone] booms in post production."

The following year's *Timeless* was similarly an unhappy experience, with a hackneyed script and a low budget sealing the story's fate as a *Doctor Who* turkey.



Minimalist sets in *Sun Makers*





Shada: Lalla Ward as Romana

"I remember on that night having quite a lot of K9 still to do, and I was going wild — telling the cameramen to go down the corridor, line up shots for K9, frame up as best he could, and we'd have another run with K9. I would have more time in post production to line up the period properly."

Complex

"It was quite a complex show to execute because the quantity of special effects were stretching the BBC's resources at the time. In those days you were using overlays of models and photographs as your source material, or overlaying graphics like the parrot's drooping or K9 blaster, which were just a drawn effect on [Video Effects Designer] Dave Chapman's console."

Did K9 tend to be an ongoing problem for directors on the series? "The only problem with K9 basically was that he couldn't go over a bump. On *Pirate Planet* I had him out-does going through the countryside, so I put the camera in a bunker so I had a foreground piece and you couldn't see the ground, then I had him running along on a piece of hardboard as he couldn't go over the grass. I don't think I ever lost studio time with him. You just had to make sure you didn't plan something that wasn't achievable."

Douglas Adams's next script for *Doctor Who* was the following season's *Shada*, and again Roberts was directing. Unfortunately the show fell victim to a BBC strike, and only the location work and one studio block were recorded.

This footage has since been locked together with some narration and released by BBC video — how does he look upon this cut? "I took a glance at it. I think it's a silliness. We fought so hard to make it at the time, and having gone through all those traumas, the thought that you could join together just the warty bits with chats to camera does a profound disservice to the story as a whole. I think if I'd been consulted I'd have asked them not to do it — in which case I probably wouldn't have been involved. As a curiosity it has value, but I wish the BBC had been more consulted to the series then, and in the Eighties when they were pulling it all over the place."

Sinking Feeling

The director had another uncomfortable experience with *Warriors of the Deep*, the opening story of Peter Davison's third season, which united the Sea Devils and Silerians. "I didn't think it was a very satisfactory story — there was too much of a running battle. It was like *World War One* all over again, which is basically not what *Doctor Who* could take on board. It wasn't really the style of the show."

There were three different families of monsters, and the Myka was the one that was pushed to the end of the queue, I remember talking to special effects, and there were conversations that the Myka should be motivated in the same way as a gentleman's horse. We got the two actors engaged for the whole of that week. The delivery date for the Myka was



The Pirate Planet: An imaginative script from Douglas Adams

meant to be the Monkey, but it fell behind until Thursday, and we were in the studio Friday and Saturday.

"The actors got into the Myka on the Thursday for the first time, and found that it was far too heavy and they couldn't operate it. So they were up all night trying to lighten the burden, and it meant they had to take away some of the supports."

"The Myka's bit was scheduled for the middle of the afternoon, and we had to get it done to be able to move the sets around, so he existed for something like forty minutes. It was a catastrophe, this thing came shuffling around the corner with its broken back. Then the sequence with Ian [McCallloch] where the Myka overpowers him was shot in about three minutes, and we had to remove [microphone] booms in post production."

The following year's *Timelash* was similarly an unhappy experience, with a hackneyed script and a low budget sealing the story's fate as a *Doctor Who* turkey.



Minimalist sets in Sun Makers



The monsters of *Timelash* were giant snakes that lived in the underground tunnel, but due to a lack of funds their realization was only marginally more successful than the dreaded Myka. "That was a real lish-up — a load of pulleys. They couldn't afford a monster, so we got a neck, so you couldn't do anything with it. It didn't threaten."

OTT

Hence the threats were left to the human villains of the show, which included Blake's *Ty* Paul Darrow, cast as Tekker and determined to send the whole thing up. "Paul was concerned that his character shouldn't turn out as the same as Avon, so that's why we had this rather bizarre performance. He wanted to play it like Richard III, and I thought he just meant the Laurence Olivier style of speaking, but after a few days it came out that he was thinking about the hunchback as well! I said that I didn't think it was really necessary, and JNT was dead against it."

Looking back at his time on *Doctor Who*, Penman Roberts believes that the show's limited resources allowed no margins for error.



Timelash: Paul Darrow as Tekker

"If everything went right all the way down the line, then in the end you might have something the stood up of its own accord. But if one small part of the structure came apart for whatever reason then the whole series would tend to implode."

"If you managed to jump three quarters of the hurdles you felt as though you'd done quite well. But you could equally come crashing into the second hurdle, and then plough through the rest of the course..."

David Richardson

Dominitemporal Services Limited
(Organisers of the Official 30th Anniversary Event)

present

PANOPTICON

(The Original Doctor Who Convention)

23rd - 25th September 1994

The Hotel Leofric, Coventry, West Midlands

Ticket Prices	Non-DWAS	DWAS
Full Weekend	£39	£36
One Day Only (Sat/Sun)	£26	£25

Children (accompanied under-12s) half price. Reduced hotel room rates are available - full details and travel info supplied upon registration. Attendance limited strictly to 600 persons. Send cheque/postal order/MOs payable to Dominitemporal Services Limited and two A5 SAEs to:

PANOPTICON '94 (TZ)
P O Box 357
LONDON SW19 6BT

YOU KNOW WHO WILL BE THERE!... WILL YOU?



The Pirates Planet
An imaginative script
from Douglas Adams

"We had the problem that I knew I had a lot of material in episode one and not much in episode two. I thought I could create the cliffhanger slightly earlier, but John Nathan-Turner was adamant that it was the cliffhanger he wanted, which left a sixty-four split.

"I had to transfer some scenes into part two, but I was still horrendously under in the second episode. We put in some extra scenes in the TARDIS to make up material, but it was mas-shape then and it wasn't particularly satisfactory."

The monsters of *Timelash* were giant snakes that lived in the underground tunnel, but due to a lack of funds their realization was only marginally more successful than the dreaded Myrka. "That was a real lish-up — a load of pulleys. They couldn't afford a monster, so we got a neck, so you couldn't do anything with it. It didn't threaten."

OTT

Hence the threats were left to the human villains of the show, which included Blake's 7's Paul Darrow, cast as Tekker and determined to send the whole thing up. "Paul was concerned that his character shouldn't turn out as the same as Avon, so that's why we had this rather bizarre performance. He wanted to play it like Richard III, and I thought he just meant the Laurence Olivier style of speaking, but after a few days it came out that he was thinking about the hunchback as well! I said that I didn't think it was really necessary, and JNT was dead against it."

Looking back at his time on *Doctor Who*, Pennant Roberts believes that the show's limited resources allowed no margins for error:



Timelash Paul Darrow as Tekker

"If everything went right all the way down the line, then in the end you might have something that stood up of its own accord. But if one small part of the structure came apart for whatever reason then the whole series would tend to implode.

"If you managed to jump three quarters of the huddies you felt as though you'd done quite well. But you could equally come crashing into the second hurdle, and then plough through the rest of the course..."

David Richardson

Dominitemporal Services Limited

(Organisers of the Official 30th Anniversary Event)

present

PANOPTICON

(The Original Doctor Who Convention)

23rd - 25th September 1994

The Hotel Leofric, Coventry, West Midlands

Ticket Prices	Non-DWAS	DWAS
Full Weekend	£39	£36
One Day Only (Sat/Sun)	£26	£25

Children (accompanied under-12s) half price. Reduced hotel room rates are available - full details and travel info supplied upon registration. Attendance limited strictly to 600 persons. Send cheque/postal order/BMOs payable to Dominitemporal Services Limited and two AS SAs to:

PANOPTICON '94 (TZ)
P O Box 357
LONDON SW19 8BT



YOU KNOW WHO WILL BE THERE! ... WILL YOU?



NR: Dates subject to change

**STAR TREK
THE NEXT GENERATION**
Sins of Commission
by Susan Wright
Publisher: Simon &
Schuster
Price: £4.50
Published: 7th Mar '94

DUE TO the short-sightedness of its people, the planet Lessnar is on the brink of ecological catastrophe. Sent to offer assistance, the Enterprise is soon faced with another disaster when a passenger liner is badly damaged — and the finger of suspicion points at its captain, who is an old family friend of Worf's.

But the liner was carrying a troupe of empathic jellyfish, the Sll, and their power affects everyone on board, especially Worf. The race is on to solve the mystery of the Sll before all hell breaks out...



Oh dear. I'm hard-pressed to find a single good word to say about this book. From the clichéd opening in the holodeck (they don't often work in the series, and this one definitely doesn't work here) to a complete inability to grasp characterization, *Sins of Commission* was a chore to read and is a chore to review.

I am prepared to accept that the characters are acting out their innermost aspects due to the empathic projections of the Sll (although I'm sure we haven't forgotten *The Naked Now*). But would Deanna Troi turn into a sex-mad trollop, flaunting herself at every opportunity? Worst of all is the treatment of poor old Worf: a belligerent bully who is spiteful, uncaring, and doesn't give a toss about his son except where his 'Klingon-ness' is concerned. Picard wanders through the plot like a bemused passer-by, Beverley Crusher is reduced to a giggly schoolgirl, and poor old Simon Tarses (from *Draughton*) is portrayed as a schizophrenic wimp who's one wimp naccle short of a ship.

But worse is to come: all three plot strands — the Sll, Lessnar and Worf — are unoriginal and uninspiring; everyone could have gone mad, Lessnar could have blown up and Worf could have been charged with infanticide for all I cared! The saddest thing of all is that the book is actually very well written; it just fails to grab the reader, and those who do stay for the ride find themselves surrounded by completely unfamiliar characters. Eminently missable.

Craig Hinton

**DOCTOR WHO
THE NEW ADVENTURES**
Theatre of War
by Justin Richards
Publisher: Virgin
Price: £4.99
Published: 19th May '94

ON THE PLANET Menaxas, an expedition from the Hectian Empire is excavating the remains of a civilization which, like theirs, is based on the theatre.

The military leader of the expedition is killed, and when the archaeological head, Lannier, is called up to the mother ship to explain, the rest of the expedition is wiped out. After sterilizing the planet with a neutron bomb, the Hectians have to wait five years before they can return... By that time, Bernice Summerfield is around, late of



Phanster Osiris, meets up with Lannier's reformed expedition, and gets taken along with it.

Thus begins the latest instalment in the *New Adventures* canon, Justin Richards's *Theatre of War*. It is an absorbing read, although a little slow to start with, and the conclusion is perhaps also a little anticlimactic — although that is clearly intentional, and there are compensations in terms of the neatness of the concepts. But *Theatre of War* is well worth the effort, combining as it does a logical if convoluted storyline with no small measure of stylishness in the writing.

This is probably the most conspicuously literate novel of the series so far, with each chapter prefaced by quotations from fictitious literary-critical sources, making points about fictitious and real dramas which are relevant to the ensuing events in the book proper. While this sounds a dry and distracting device, it is in fact a witty way of introducing and commenting on the action.

Theatre of War triumphs in presenting such an intriguing civilization as the Hectians, in restraining the bulk of the narrative to a few characters in a traditionally Doctor Who-ish confined setting, and coming up with monsters, which while turning out to be something of a red herring, are the first scary monsters in the *New Adventures*.

This is a book which, at last, pays more than lip service to the television series that began the *New Adventures*.

Andrew Martin

DOCTOR WHO
Paradise of Death
 by Barry Letts
 Publisher: Virgin
 Price: £4.99
 Published: 21st April '94

FOR THE BENEFIT of those with short memories, *Paradise of Death* was the five-part radio story from 1993 that reunited the third Doctor, Sarah Jane Smith and the Brigadier. Supposedly taking place immediately after *The Time Warrior*, it found the Doctor investigating two horrific deaths at the Spaceworld theme park on Hampstead Heath, and uncovering an alien scheme to exploit the planet by trading the wondrous, but destructive, crop Rapine.

Barry Letts has adapted his own radio scripts for the novel, which unsurprisingly relies far more on description and is not so driven by dialogue — although some of the overly descriptive speech remains ("There he is — coming out from behind that dune"). Letts adds to the original, beefing up the characters and providing extra scenes. He even writes in a cameo for Captain Mike Yates, but doesn't go so far as to provide him with any dialogue.

The most notable difference between the book and the radio play is pace. Whereas on radio the story was reasonably fast, once expanded for the printed page it does become unbearably slow at times.

Letts's own creation, Sarah Jane Smith,

remains the star of the show, and there's a welcome sequence in which we are given a rare glimpse of her at home in Hampstead. Among the new characters Trigen remains the most arresting, a wonderfully sadistic and colourful villain, and even in print the part belongs to Peter Miles. Disappointingly the writer has not seized the opportunity to tone down Sarah's fellow reporter, posh twit Jeremy Fitzpatrick, and the character remains as tiring on the printed page as he did on the radio show.

Obviously acknowledging that his original script was a continuity minefield, Letts has attempted to address the glaring errors — that the Doctor could survive a fall from a great height (conflicting with *Logopolis*) and that Sarah Jane needs no introduction to the Brigadier. Despite the slight tweaks, the chronology is still wrong in the latter case, and so he needn't really have bothered.

As a new *Doctor Who* story told in the style of twenty years ago while reflecting 1990's technology, the adventure is a great success. Curiously, while reading *Paradise of Death*, it triggered vivid memories of having seen the story on television back in 1974, and then I remembered that it was neither televised, nor quite so dated. A bizarre experience.

Richard Houldsworth

THE TOMORROW PEOPLE
The Monsoon Man
 ITV Television
 Broadcast: Feb/Mar '94

IT'S THE OLD, old story: homo superior boy meets homo sapiens girl; girl gets kidnapped by maniacs plotting to corner the breakfast cereal market using a portable weather machine; boy rescues girl with the help of his two homo superior friends; the young lovers are reunited and the world is made safe for cornflakes everywhere.

That's the plot of *The Monsoon Man*, basically *The Tomorrow People* have to stop — here comes the pun — cereal killer Colonel Cobb and his two henchmen, eccentric scientist Dr Middlemass and hypodermic-welding psychopath Wilkie from destroying the world's cornfields with a hijacked NASA satellite and a home-made storm cloud producer.

Poor little Kevin, having spent the first story of the new season in a coma, doesn't even rate a mention in the second. Adam gets drawn into this latest attempt at world



The Tomorrow People © Adam

domination by a mystical despot through his new girlfriend Lucy, and brings Ami and Megabyte along for the ride.

The Monsoon Man has a great deal going for it. Writers Lee Pressman and Grant Cuthro get very close to their target, a Fantasy adventure in the style of *The Avengers*. Kristian Schmid (Adam), Christian Tesser (Megabyte), Naomie Harris (Ami) and Laurence Bouvard (Lucy) play it straight, leaving the villains to provide the humour and eccentricity.

It's Fantasy, so it doesn't really matter that there are holes in the plot big enough to walk through. What matters more is the fact that young Kevin (Adam Pearce) was apparently written out because the writers couldn't think of anything for the character to do, and that, by their own admission, Pressman and Cuthro haven't really got a handle on the *Tomorrow People*'s powers.

Whatever the budgetary and plot limitations of the original series, Roger Price always kept the emergence of a new breed of humans central to the premise. In *The Monsoon Man*, telepathy and teleportation are just means of resolving cliffhangers. With minimal rewriting this script could be used for any kids adventure series from *Freewheelers* to *The Famous Five*.

Equally, Price always managed to juggle a range of age groups effectively. It should be just as interesting to see how a 12-year-old copes with superpowers as it is an 18-year old. When (if?) *The Tomorrow People* return, let's hope Kevin is given another chance to save the world.

John Porter



FILM REVIEW

Subscription prices of twelve monthly issues and four specials each year.
For those readers on a tight budget we have budget subscriptions which exclude Specials

	1 YEAR SUB	2 YEAR SUB	3 YEAR SUB
UK	Full Budget £27 Save £5.40	£53 Save £13.80	£78 Save £22.20
	£18 Save £3.60	£35 Save £13.80	£51 Save £13.80
USA & CANADA (US \$ and US \$ only)	Full Budget \$65 Save \$10.20	\$125 Save \$26.40	\$180 Save \$45.60
	\$44 Save \$3.40	\$84 Save \$10.80	\$120 Save \$22.20
Europe Annual and Rest of the World Surface (Rest of the World Annual)	Full Budget £30 (£56)	£59 (£110)	£87 (£162)
	£20 (£36)	£39 (£71)	£56 (£102)



FILM REVIEW has for over forty years kept people informed about news and events in the film world.

As the magazine's name implies, there are reviews of the current movies. Also featured are interviews with stars, with fascinating facts about their back-grounds. There is news of the latest events, with on-the-spot reporting from events like the Cannes Film Festival and the Oscar Award Ceremony. All the films released on video are listed, plus movie books reviews. Your movie questions are answered in 'Film Fax'...

Among the Film Review Specials are the Film Review Yearbook, and the Summer Blockbuster Special.

Most back issues cost £1.80 (US \$3.95), and Specials £2.95 (US \$6.95), plus postage and packing (see subs form).

STARBURST

Subscription prices of twelve monthly issues and four specials each year.
For those readers on a tight budget we have budget subscriptions which exclude Specials

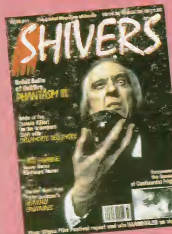
	1 YEAR SUB	2 YEAR SUB	3 YEAR SUB
UK	Full Budget £36 Save £4.40	£68 Save £12.80	£97 Save £24.20
	£24 Save £2.40	£45 Save £7.60	£64 Save £15.20
USA & CANADA (US \$ and US \$ only)	Full Budget \$82 Save \$9.20	\$155 Save \$27.40	\$218 Save \$55.60
	\$53 Save \$6.40	\$100 Save \$18.80	\$142 Save \$36.20
Europe Annual and Rest of the World Surface (Rest of the World Annual)	Full Budget £39 (£55)	£74 (£105)	£106 (£150)
	£27 (£39)	£51 (£75)	£73 (£109)

STARBURST is Britain's premier Science Fiction magazine. Since 1976 Starburst has been giving the latest news, insights, and movie previews. There are in-depth interviews with stars, as well as writers, directors and technical people who make Science Fiction a reality on large and small screens.

Starburst turns the spotlight on radio, stage productions, comics, books and also keeps you up to date with the ever increasing number of Science Fiction video releases.

Apart from placing a regular order with your local newsagent there is one other way to make sure you never miss out on Starburst and that is by subscribing...

Most back issues cost £2.20 (US \$4.95), and Specials £3.50 (US \$7.95), plus postage and packing (see subs form).



SHIVERS is the Global Magazine of Horror which has been seen, heard and discussed on TV and Radio. Its first claim reporting on everything from the latest Hollywood Horrors, classic retrospectives and Fantasy Festival write-ups to Terror Down Under, Italian industry information and no-budget schlock is now read by the film-makers themselves as well as the fans.

- » William Lustig, American director of the horror G movie Screamers. "The most exciting horror magazine since Fangoria"
- » John Gremister, Joe D'Amico, "I loved reading Shivers"
- » Ewan Anderson, editor of Fangoria comments, "Coverage of the Euro-Horror scene is second to none in Shivers"

Find out what all the fuss is about. Subscribe now and make sure you're always first with the news from every part of the Horror movie world.

Back issues cost £1.95 (US \$4.50) plus p & p (see above the subs form).

SHIVERS

All prices are in US \$ only.
All savings are based on the current cover price. Further savings may also be made.

	12 ISSUES	24 ISSUES	36 ISSUES
UK	£18 Save £5.40	£34 Save £12.80	£48 Save £22.20
USA & CANADA	\$44 Save \$10	\$84 Save \$24	\$120 Save \$42
Europe Annual and Rest of the World Surface (Rest of the World Annual)	£20 (£30)	£38 (£58)	£55 (£85)

TV ZONE

Subscription prices of twelve monthly issues and four specials each year.
For those readers on a tight budget we have budget subscriptions which exclude Specials

	1 YEAR SUB	2 YEAR SUB	3 YEAR SUB
UK	Full Budget £32 Save £4.20	£60 Save £12.40	£87 Save £21.60
	£22 Save £2.40	£41 Save £7.60	£58 Save £15.20
USA & CANADA (US \$ and US \$ only)	Full Budget \$75 Save \$9.25	\$143 Save \$22.80	\$202 Save \$55.25
	\$50 Save \$6.45	\$96 Save \$16.80	\$135 Save \$34.35
Europe Annual and Rest of the World Surface (Rest of the World Annual)	Full Budget £35 (£51)	£66 (£98)	£96 (£144)
	£24 (£36)	£45 (£69)	£64 (£100)

TV ZONE is the monthly magazine of cult television. There's coverage of the continuing sagas of Doctor Who, Star Trek, Star Trek: The Next Generation and the latest series Deep Space Nine. There's also visits to Red Dwarf, Babylon 5, Quantum Leap, Blake's 7, and the wonderful worlds of Gerry Anderson.

Each issue contains interviews with the stars and creators of these classic shows, plus there are in-depth episode guides, reviews of all the genre's latest videos and books, extensive news reports, free competitions, plus Fantasy Flashbacks to the best episodes of your favourite series.

Don't miss out - subscribe!

Most back issues cost £1.95 (US \$4.50), and Specials £2.95 (US \$6.95), plus postage and packing (see above the subs form below).



STAR TREK: THE NEXT GENERATION OFFICIAL POSTER MAGAZINE has full colour throughout, with at least one giant Star Trek poster in every issue and is published every two weeks!

There are in-depth articles on the USS Enterprise, her crew and the worlds of the Next Generation. Each issue covers two tv stories with a full-length synopsis. Additionally, there is a complete cast and credits listing. These build into a comprehensive fact-file on the whole series which can be cut out and filed.

Subscribing provides the ideal way of making sure you don't miss out on any issues, and the rates are listed below. However if you have already missed any issue you can order back issues. They cost £1.80 each plus p&p. Most issues are currently still available!

STAR TREK: THE NEXT GENERATION - THE OFFICIAL POSTER MAGAZINE

	12 ISSUES	24 ISSUES	36 ISSUES	48 ISSUES
UK	£20 Save £1.60	£38 Save £5.20	£54 Save £10.80	£48 Save £16.40
IRE	£22	£42	£60	£78

Postage and packing for back issues costs 80p (US \$2) for one issue and 20p (US \$2) for each additional issue. Copies can be requested with your subscription or separately, when the envelope should be marked 'Back Issues'.

Outside US and UK postage is £1.50 per issue.

- Film Review** Subscription for years starting with next issue/ renew/ Issue
Starburst Subscription for years starting with next issue/ renew/ Issue
TV Zone Subscription for years starting with next issue/ renew/ Issue
Shivers Subscription for issues starting with next issue/ renew/ Issue
Star Trek: Poster Subs for issues starting with next issue/ renew/ Issue

I enclose a cheque/PO, payable to Visual Imagination Limited, for the amount £S.....

Or charge my Visa/Access/Mastercharge for the amount shown above. Card expiry date.....

Signature (for card payments)

Name:

Address:

Postcode / Zipcode

Send completed form (or copy) to: Subscriptions, Visual Imagination Limited, PO Box 371, London, SW14 6AL, ENGLAND
 For USA and Canada: Subs, Visual Imagination Limited, PO Box 156, Manassas, VA 20108, USA

THE NEW AVENGERS
Volumes 3 and 4
Video Gems
Price: £10.99
Released: Mar/Apr '94

THE NEW AVENGERS releases continue in no particular order, and on Volume Three we're already into one of the later episodes shot in Canada. *The Gladiators* concerns KGB agent Carl Smirsky, who is in Toronto training a team of fighting men to be unstoppable killers, able to deflect bullets, smash through steel, and kill with their bare hands. But Steed, Purdey and Gambit are on vacation in Canada, and plan to put a stop to Smirsky's scheme...

Brian Clemens provides one of his weakest *New Avengers* scripts, which proves conclusively that the show is quintessentially British and doesn't work on foreign soil. There are the usual chuckle-worthy one-liners, some outrageous characters, some lovely scenery and plenty of plywood for the stuntmen to crash into. However, the script focuses too much on Smirsky and his men, failing to provide anything much for the three regular characters to do.

Unfortunately, *The Gladiators* is edited with *Faces* — so one moment you're in Canada, next scene it's the English countryside. However, *Faces* displays a marked improvement, and concerns a diabolical scheme by Dr Prator to locate down-and-

outs who resemble prominent figures, and by plastic surgery segment them so that they are identical. Steed's investigations point to a mission hall, and Gambit dresses down for an undercover assignment.

A sort of absurd bit of *Invasion of the Body Snatchers*, but minus the Science Fiction, it's a hugely enjoyable episode that at last allows Mike Gambit to play a major role. The highlight, however, is Joanna Lumley's delightful comic turn as 'cor blimey' Lolita, a kind of ghostly distant cousin of *Absolutely Fabulous*'s Patsy.

K is for Kill parts one and two fills Volume 4, and again the story suffers from being transplanted to another country — in this case France. Steed, Purdey and Gambit investigate when three French lappies are gunned down by a Russian officer, a case which resembles a mystery Steed and Mrs Peel failed to solve over a decade before. They discover an army of Russian soldiers from the Second World War, who have conquered the ageing process with a Tibetan secret.

K is for Kill doesn't quite manage to sustain two episodes, and this results in some obvious padding, usually in the form of gun battles in the French countryside. However, there are some nice ideas: soldiers from the past threatening world peace, and the cameo appearance by Mrs Peel. Odd, though, that she is still wearing Sixties fashions, and looks somewhat like a clip from an old episode...

Richard Houldsworth



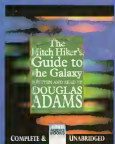
THE TRIPODS
Volume 1
BBC Video
Price: TBC
Released: 5th April '94

THE COVER PROCLAIMS. 'The cult BBC tv Science Fiction series crashes on to video!' To describe *The Tripods* as cult Science Fiction does seem to be stretching a point, long and boring seems to be the overriding memory that most people have of the late Eighties serial.

Episode one introduces England in the year 2089, where the Tripods hold the population at a technological level equivalent to the middle-ages. As each person comes of age, they are 'capped' to make them subservient.

Will Parker and his cousin Henry are approaching the capping age, both have misgivings and are encouraged to run away by the vagrant Ozymandus.

A Really Hoopy Competition



Forgotten where you're well is? Now's your chance to find out, as Isis Audio Books are releasing unabridged talking books of *The Hitch Hiker's Guide to the Galaxy*, *The Restaurant at the Edge of the Universe*, *Life, the Universe and Everything*, *So Long*, and *Thanks for All the Fish and Mostly Harmless*. Each title comprises four cassettes, lasting around five hours, and retails for £14.99 from book and record stores.

The titles are read by the author Douglas Adams, and follow the adventures of Arthur Dent, whose planet is demolished to make way for a Hyper-space bypass. Thanks to Isis, we have five full sets of the audio books to give away, which comprises all five titles. To stand a chance of winning, simply answer the following questions:

- 1: In what part of the anatomy should one stick a hablefish?
- 2: Which classic song concluded the first season for the television and radio versions?
- 3: Name Douglas Adams's two Doctor Who scripts

Entries to:
TV Zone (Hoopy)
Visual Imagination Limited
PO Box 371
London
SW14 8JL

Closing Date: 31 May 1994

As the central characters, Jim Baker as Henry and John Shackley as Will are a little awkward in the roles but in some ways this adds to their characters' naivety.

We also get our first look at a Tripod in part one. Clever editing of a full size metal foot and model effects convincingly convey the size and underlying threat of the huge machine. Unfortunately, apart from a few glimpses, this is more or less all we see of the Tripods themselves on this volume.

In episode two, Will and Henry journey to the coast with the intention of crossing the English Channel and in episode three they arrive in France where they meet up with the third member of the regular cast, Jean Paul or 'Bearpole' as he becomes known. Although little is seen of Ceri Seel's performance he promises to be quite an interesting character.

The episode concludes the tape with the three friends pursuing their united goal of reaching the White Mountains where men can be free of Tripod rule.

Viewing the tape in one go, I found these episodes to be slow but, nevertheless, interesting rather than boring. Although the threat of the Tripods is low key it is ever-present and quite intriguing — you are just itching to know more about them. However, I fear there may be a long wait as I suspect that *The Tripods* earned its notorious reputation from later episodes still to come. I brace myself for the next release.

John Ainsworth



**STAR TREK:
THE NEXT GENERATION
Volume 78
CIC Video
Price: £10.99
Released: 5th April '94**

IN *INTERFACE*, Geordi is informed by Picard that his mother is officially missing along with her ship and crew.

Geordi refuses to acknowledge that she is dead, and while linked to a robotic probe discovers his mother on a microcosmic vessel light years from her last known location. Picard, however, is unwilling to risk Geordi's life in a rescue attempt for what is almost certainly an hallucination.

This is a powerful episode that investigates death and how a person deals with a sudden loss. The conflict between Geordi and Picard is dramatically satisfying without moving the viewer to take sides. Particularly noteworthy is the stylistic approach taken when depicting Geordi's experiences as sensed through the probe. Although Geordi is on the Enterprise he senses everything through the probe on the wrecked ship as if he was there. To represent this, the viewer actually sees Geordi, minus VISOR, moving about the vessel.

It isn't spoiling anything by revealing that *Gambit Part I*, opens with the news that Captain Picard is dead. Deanna encourages Riker to help the crew come to terms with the loss. Riker, however is not ready to grieve and with Star Fleet's blessing sets out to track down Picard's killers.

This is a particularly good episode for showing the regular characters in unusual situations. The interchange between Riker and Troi over Picard's death is very well done but what a shame that we weren't privy to Beverly's reactions.

Riker in charge of the Enterprise is nothing new but following his abduction we are allowed the opportunity to see Data in command of the ship. This acts as a nice follow up to his brief captaincy in the Fifth Season's *Redemption Part II*.

Robin Curtis, who played Lieutenant Sazvik in two of the big screen *Star Treks*, guest stars as Tallera. Once again she dons the pointy ears but delivers a much colder and harder performance than she did *Star Trek III* and *IV*.

The episode climax is exciting and actually much more of a nail-biter than the previous two season finales. What will happen next? Buy Volume 79 and find out...

John Ainsworth



**MISSION IMPOSSIBLE
Volumes 1-3
CIC Video
Price: £10.99
Released: 5th April '94**

MISSION: IMPOSSIBLE has become something of a television legend with its theme music and motifs often parodied. With this in mind it is initially difficult to watch the genuine article without laughing, but it doesn't take long before the intricate plots draw the viewer in.

The biggest surprise in the pilot episode is that Jim Phelps is not the leader of the Impossible Mission Force. It is Dan Briggs played by Steven Hill, who was replaced in the second season. The more familiar members of the team are present: Barbara Bain's Cinnamon, Martin Landau's multi-talented Rollin Hand, Greg Morris's technical wizard, Barney and the strong and silent Willy played by Peter Lupus.

In the pilot, Briggs and his team are sent to Santa Costa to surreptitiously neutralize the threat to the US of two nuclear warheads that are stored in a hotel vault.

As with almost all *Mission: Impossible* episodes, the plot is the focus of the show rather than characters. As well as Rollin, Landau plays General Rio Dominguez for the sole purpose that the plot requires that Rollin convincingly disguises himself as the dictator.



Unfortunately, by today's high standards of achievement in make-up, Landau's disguise looks rather poor.

Old Man Out is a two-part story in which the team disguise themselves as travelling performers to spring a country's religious and political leader from prison.

Unfortunately, the story doesn't really keep up the pace with some tedious repetition and lots of irritating fairground organ music. There are, though, some moments of tension and Cynl Delevanti is particularly good as Cardinal Vossok.

Memory focuses on guest team member, Joseph Baresi, played with commitment by Albert Paulsen. Baresi, a memory expert, is enlisted to impersonate a notorious spy, allow himself to be captured by the enemy and then falsely implicate one of their own as a double agent. However, the real challenge for Briggs and his regular team is to get Baresi out when his job is done.

Paulsen is superb but unfortunately the regulars don't get their usual share of the limelight. Interestingly, the climax of the story is still reliant on guns and action. Such common devices would soon be abandoned by *Mission: Impossible* for more devious means of escape.

Operation Rogosh is very much the definitive *Mission: Impossible* and would effectively become a template for the future. The mission is to extract crucial information in a limited time from mass murderer, Iatry Rogosh. To accomplish this they attempt to manipulate Rogosh

into unwittingly volunteering the information by means of a con. As always, the IMF's plan doesn't go as they expect, and improvisation keeps the viewer interested.

In contrast, *Odys on Evil* is rather more common place. Prince Kostas is about to buy arms to attack his neighbouring country, and IMF must lure the Prince into gambling away all of his money.

Barbara Bain gets a good chunk of the action and uses her feminine charms on the Prince and later her fists on his men — both to great effect. Despite the conclusions that may be drawn from her performance in *Space: 1999*, Bain can act and does so with distinction in this episode.

In today's more enlightened climate, the interference of American agents in another country's affairs may seem a dubious subject matter for entertainment. However, *Mission: Impossible* cannot be seen as a true reflection of the real world but more as a human puzzle. The fun lies in watching as the puzzle is solved and just trying to keep up with it as it happens.

This review will self destruct in ten seconds.

John Ainsworth



THE DEEP SPACE LOG BOOK
by Mark A Altman and
Edward Gross
Publisher: Bantam
Price: £9.99
Published: 17th March '94

ALTMAN AND GROSS's latest work focuses on the first season of *Star Trek: Deep Space Nine*. Almost half the book is devoted to a highly detailed look at how the series was conceived, developed and eventually made. As always, the likes of Executive Producers and Creators, Rick Berman and Michael Piller are extremely candid with their comments which comprise a large proportion of the book.

The production team obviously care deeply about their work and are not afraid to be critical of the show and mistakes they have occasionally made. It is this pathway of learning that is so interesting to follow throughout the book.

As with the *Captain's Logs* books that have dealt primarily with *Classic Trek* and *The Next Generation*, *The Deep Space*

Logbook gives a rundown of the plot and cast of each of the first season episodes. Also accompanying each episode entry are quotes from the cast and crew, and Gross and Altman have chosen to present their own short critiques, which I felt was an unwelcome addition.

Inevitably, some of the material overlaps with the *Deep Space Nine* chapter in Capra's *Logs* and Altman and Solter's book, *Exploring Deep Space and Beyond*. Nevertheless, *The Deep Space Log Book* is as complete a guide to the first season of the show as you are likely to want.

John Ainsworth

STRANGE REPORT
Volumes 1 & 2
ITC
Price: £10.99
Released: 11th April '94

ALL BUT FORGOTTEN, this short-lived series avoids the more outrageous escapades of the likes of *Department S*. Anthony Quayle is superb as retired criminologist, Adam Strange. Strange's neighbour is artist and model Evelyn McLean, played by Anneke Wills (Polly in *Doctor Who*), who gives a very natural performance. The third member of the team is American Ham Cynl played by Kix Garis, who is likeable but is more in the traditional mould of attractive action man.

In *Heart - No Choice* for the *Donor* Kenneth Griffith guest stars as Segarus and struggles hard to keep a grip on his curious accent. Robert Hardy is Doctor Saunders, a heart surgeon kidnapped by Segarus to perform a life-saving transplant operation on the dictator of yet another fictional country torn asunder by political unrest. Variations on this plot were two a penny in the Sixties and no twist, however ingenious, is sufficient to squeeze new life into it.

X-Ray: Who weeps for the Doctor? is a complex mystery. A disliked Doctor is found dead after a fatal insulin overdose, and Strange's investigation leads him to believe that it was not accidental. It's good to see John Laurie in something other than *Dad's Army*, here as Doctor Homsey.

Evelyn struts her stuff on the catwalk in *Covergirls - Last Years Model*. Famed dress designer, Maddeline, is up an arms when her new collection is stolen. The reluctant Strange is persuaded to investigate and ends up chasing across London for a sewing machine. Ron Pember is witty in the *Avengers*-style role of the shop manager obsessed with sewing machines.



Cult - Murder Shrieks Out centres around a love seat. Strange is called in when one of the cult is killed and suspects that the organization may not be quite as benevolent as it makes out. The basis for the plot is interesting but you feel that writer Morris Farhi could have done something a little more interesting with it. The ending however is quite poignant.

John Ainsworth

MOONLIGHTING Volume 3

Video Gems

Price: £10.99

Released: Currently Available

MORE FROM the detective agency that has everything — except cases to investigate. In *The Murder's in the Mail* Maddie and David pay the bills by becoming debt collectors, but find a case when they stumble across the body of Roy Hirsch in his apartment. Only problem is, when they return another man is there, who claims to be Hirsch, and knows nothing of the murder.

It's fast-paced spy stuff, with some frantic witty dialogue delivered with superb comic timing by the leading performers. The highlight, however, is a surreal sequence in which Maddie and David engage in rhyming conversation with a security guard.

Brother Can You Spare a Blonde? has a pro-titles sequence, in which the two principal characters welcome the viewers back to a new season. It's a charming scene, and typically for *Moonlighting* the fact that Maddie and David acknowledge their audience never damages the show's integrity.

The Blue Moon detective agency is in financial straits, and Maddie needs \$35,000 to retain her house. Enter David's brother Richie, who has discovered \$100,000 that has been left inside his car. The bad news is that the owner wants it back, and will go to any lengths to get it.

There's the customary fast gags and chases, and a fascinating development in the fiery relationship between Maddie and David, as Richie falls for the ex-model.

Annoyingly, Video Gems appear to be releasing the series without paying any attention to the running order. They can just about get away with this in these early episodes; if they continue in the same fashion for the later seasons the ongoing storyline won't make any sense whatsoever.

Richard Houldsworth

THE MAKING OF UFO AND SPACE 1999

By Chris Drake

Publisher: Boxtree

Price: £9.99

Published: April 21st '94

WHILE IT'S encouraging to find a publication devoted to two series that haven't been swept along by the BBC's Gerry Anderson revival, this book is a disappointment in that it isn't about the making of *UFO* and *Space: 1999* at all.

It's very nicely packaged, with some striking design drawings and photographs, but hardly scratches the surface of these two shows. There are some little known facts — for instance that *SHADO* was originally to be called *UFOed* (Unidentified Fox Defence Organization — yuck!), and Chris Drake does throw some light on *UFO*'s metamorphosis into *Space: 1999*. However, the behind-the-scenes treats are rarities, as Drake instead opts to concentrate this publication on the hardware, character breakdowns and extensive episode guides.

The book would have benefited hugely from extensive research and interviews with the cast members and behind-the-scenes crew. True, there are quotes from Gerry Anderson, script editor Tony Barwick and art director Bob Bell, but for die-hard fans there are no major revelations or insights into production problems. For instance, the first season of *Space: 1999* was dogged by power cuts because of the miners' strike, the second season's final episode *Children of the Gods* was never made; Barbara Bain at first resisted the casting of Catherine Schell as Maya... I know these facts because I read them in interviews in *TV Zone*, not from reading *The Making of UFO and Space: 1999*.

The style of writing also causes the occasional wince, and can be as dated and sexist as these two shows from the 1970s. Wanda Venham is 'beautiful' and 'elegant', Gabrielle Drake is 'beautiful' and Catherine Schell is 'better looking' than

Tony Anhalt (I think some people might just disagree with that!).

Buy *The Making of UFO and Space: 1999* for the stunning illustrations; you can savour them, but skim through the text.

Matthew Cooke

EARTHFASTS

Six episodes

BBC Television

Broadcast: Feb/Mar '94

EARTHFASTS was brought to 'Children's' tv by the BBC with little fanfare. The first episode certainly tries to pack in many story elements, introducing adolescent leads Keith and David, standing stones which move mysteriously, and an 18th Century drummer boy out of Time.

With Nellie Jack (John Cherry), the wandering drummer, returned to the mysterious tunnels in part two, I found it irksome that Keith and David did not set about digging their way in. After all, would any half curious teenager decide to leave this particular stone unturned? However, Keith and David are left with the candle, an ingenious plot twist, that Nellie Jack has brought out of the tunnels. The mystery deepens as the two boys begin to analyse its properties, trying to fathom how it burns without oxygen.

We are left tantalizing hints about the stones which 'stand while the world rushes by like a wind', and by part five one wonders if so many disparate story threads can be brought together for a satisfying conclusion. There is the whole ghostly Arthurian army bearing down on Keith, and some gripping Arthurian hokum with a scene reminiscent of *Timeslip* as the boys emerge to a different Time where snow now covers the land.

Fortunately only a brief break in Time has occurred, and we return to the status quo as the stones have re-appeared and Nellie Jack begins a new life at Swan Farm. Great fun for Fantasy devotees starved of new drama — but will there be a sequel?

David Rafer



Earthfast

PRICES

Regular issue price £1.95 (\$4.95)

Specials priced at £2.95 (\$9.95)

Issues 1-4, 9 and Special 1 Sold Out

Issues in very short supply

5, 6, 10, 12, 16, Specials 2, 3

..... £10 (US\$20)

Issues in short supply

7, 8, 11, 15 £5 (US\$10)

15, 16, 19, 20, 22 £3 (US\$6)

Summer issues

14 £10 (US\$20)

26, 28, 50 £2.95 (US\$9.95)

Postage and packing

60p for first issue with 20p for each additional issue ordered at the same time.

Overseas requests should be paid in British Sterling or USA dollars.

Overseas postage is £1 (US\$2) each for surface, or £1.60 (US\$3) each airmail.

PICK OF THE INTERVIEWS

Doctor Who

Adrian Baxby (17), Baker, Colin (23, 24), Baker, Tom (32, Special #11), Bryant, Nicola (Special #8), Courtney, Nicholas (13), Davidson, Peter (16, Special #11), Ford, Carole Ann (36), Firth, Jim-SFX (Special #2), Hines, Peter (28), Jamieson, Louise (34), Lewis, Jackie (19), Lister, Barry (28), Manning, Katy (Special #2), McCoy, Sylvester (Specials #4 & 10), Nelson, Terry (35), Padbury, Wendy (Special #2), Patmore, Jon (Special #11), Sladen, Elizabeth (Special #10), Tarn, Mary (9), Walling, Deborah (29), Wells, Bernard-Duffy SFX (26), Wregg, Peter-SFX (Special #2).

Star Trek

Barnett, Majel (22), Cole, Cliff (40, 41, Special #5), Carson, David (38), Crosby, Denise (32), Durr, Dan & Ron Moore SFX (16-22), De Lancie, John (11), Don, Michael (14, 15, Special #4), Forbes, Michelle (30), Franklin, Jonathan (14), Lynch, Paul (5), McFadden, Gail (17), Seckels, Susan (17), Schultz, Douglas (30), Singer, Alexander (46), Spiner, Brent (1, 34, 35), Spawen, Patrick (Special #1), Stillwell, Eric (21), Straczynski, Carl (27), Talos, George (37, 38), Thomas, William Wale (8), Zimmerman, Herman (12), Interview B Field, Siddig (44), Fennel, Terry (43), Piller & Berman (47), Sherrinman, Aaron (48, 49).

Biker 7

Boucher, Chris (18), Croucher, Brian (14-Special #9), Dwyer, Paul (9), Francis, Jim-SFX (Spec #2), Greal, Stephen (30), Jackson, David (28), Keating, Michael (27), Knyvette, Sally (Spec #3), Lommar, Vito (Spec #6), Maloney, David (43), Miles, Peter (24), Nelson, Terry (33, 34), Pacey, Stephen (28), Pearce, Jacqueline (21), Ridge, Mary (44, 45), Thomas, Gareth (Special #4), Tullerham, Peter (10), Wells, Shreeagh (31).

EPISODE GUIDES

Alien Nation (22-25)

Batman: Animated (47, 48, 51)

Beauty and the Beast (29-30, 31)

The Flash (Special #4)

Lord of the Giants (50)

Prisoner (39, 40)

Quantum Leap: Season 1 (Special #9)

Season 2 (Special #5 & 34), Season 3

(43), Season 4 (53), Season 5 (54)

Red Dwarf: Series 1 (11), Series 2 (12)

Series 3 (13), Series 4 (22), Series 5

(38)

Secret Service (Special #12)

Speed: 1990 (17-18, 41)

Star Cops (14)

Star Trek: Classic Series (35-37, 44,

48), Next Generation (1-10, 15, 16, 20,

21, 27, 28, 32, 33, 40, 45, 52), Deep

Space Nine (42, 46, 50)

Thunderbirds (Special #4)

Timekings (14)

Twin Peaks (26)

War of the Worlds (Special #10)

PICK OF THE FANTASY FLASHBACKS

Age of Wonders (41), Alien Nation (27),

Star Wars (43), Children of the

Stones (31), The Creature (10),

Doornwatch (16, 48), Fantastic Journey

(44), Into Infinity (48), Marian

Chronicles (49), Max Headroom (21)

Moonbase 3 (3, 20, 32), Nightmares (2)

(24), Out of the Unknown (3, 7, Special

#3), Quantum Leap (20, 30), Quantum Leap

(Special #12), Quantum Leap and the Pit

(Special #7), Quantum Leap 4 (14, 15),

Quantum Tapes (34), Robin of

Shenwood (17), Spectre (Special #7),

Star Cops (16), Time Machine (17),

UFO (Special #6)

RECENT ISSUES

SPECIAL #12

Katy Manning and Doctor Who, Star Trek, Sapphire and Steel, The Prisoner, The X-Files, New Avengers poster, Alexandra Barredo and The Champions, Search, Secret Agents directory, Linda Thompson and The Avengers, Secret Service episode guide and Francis Matthews and Captain Scarlet.

ISSUE 51

On location for the new series of Tomorrow People, New Adventures of Superman, Animated Batman episode guide, diving new Trek, D.C. Fontaine, Quantum Leap and Terence Lodge.

ISSUE 52

Max Gledhill in Deep Space Nine, Sean Patrick Flanery in Young Indiana Jones, Catherine Tate giving costumes for Dr Who, New Adventures of Superman poster, Star Trek: The Next Generation Season 7 episode guide (part 1), Star Trek: Voyager Season 2 episode guide (part 1), Starman and Survivors.

ISSUE 53

Paul Lynch directing CBS, Elizabeth Adams and the 7th, Tomorrow People, Logan's Run, Stanley's Dragon, Quantum Leap episode guide Season 4 and Pennant Roberts directing Blake & 7.



SPECIALS

#2 25 Years of Star Trek

#3 Cult TV

The Sixties

#4 Superheroes &

Secret Agents

#5 Cult TV

The Seventies

#6 Time Travel

#7 Supernatural

#8 Cult TV

The Eighties

#9 Superheroes

#10 Earth Invasion

#11 Doctor Who at 30

#12 Secret Agents

COMPLETE INDEX A full index of TV Zone features, including reviews and full page colour pictures, may be found in the Christmas double-issue, #50.

Please send me the following issues of TV Zone

I enclose a cheque/PO payable to "Visual Imagination Ltd"

Amount (including postage and packing) £

Or charge my Visa/Access/Mastercharge No. Expiry date

Signature (for card payments)

Name

Address

Postcode/Zipcode

Send completed form for copy to

Back Issues, Visual Imagination Limited, PO Box 371, LONDON, SW14 6UL, UK.



Credits

Dr Samuel Beckett Scott Bakula
 Admiral Albert Calavico
 Dean Stockwell

Created by Donald P. Bellisario
 Co-Executive Producers
 Deborah Pratt, Chas. Floyd Johnson
 Supervising Producers
 ... Harker Wade, Tommy Thompson &
 Richard C. Okie
 Producer Robin J. L. Bernheim
 Associate Producers
 Julie Bellisario, Scott Ejercito
 Theme Music Mike Post
 Music Velton Ray Bunch
 Costume Designer
 Jean Pierre Dorfeac

E1/2 Lee Harvey Oswald

Teleplay Donald Bellisario
 Director James Whitmore, Jr.
*Lee Harvey Oswald (Willie Garson),
 Marina Oswald (Natalia Pavlova),
 Major Yuri Kosenko (Elya Baklan),
 Sergeant Lopez (Reni Santoni),
 Mariska (Donna Magnani), Goshie
 (Dennis Wolfberg), Corporal McBride
 (Michael Rich), PFC Briggs (Phillip
 McNiven), Lt Obrigitz (Ward C.
 Boland), Joda (Rodney Kageyama),
 Bar Girl (Patty Toy), New Orleans
 Policeman (Chris Kinkade), Sgt.
 Bellisario (Matthew Nelson), Lt Anna
 Guri (Erika Amato), Frazier (Nathan
 Lisle), Ruth Paine (Becky London),
 Jackie Kennedy (Karen Ingram)*

Date: October 5, 1957 - November 22, 1963. Leaping through the life of Lee Harvey Oswald, Sam attempts to uncover a national conspiracy and prevent the famous assassination of President John F. Kennedy. However, with each leap gradually giving Oswald greater control over his own actions, history looks set to repeat itself — only this time, with Sam Beckett pulling the trigger.

Lee Harvey Oswald tries to prevent Sam from killing Kennedy



E3 Leaping of the Shrew

Teleplay Richard C. Okie &
 Robin J. L. Bernheim
 Director Alan J. Levi
*Vanessa Foster (Brooke Shields), Nikos
 Stathatos (Socrates Alafouzos)*
Date: September 27, 1956. Barely
 surviving a shipwreck, Sam finds himself as
 a Greek sailor destined to be stranded on a
 deserted island for nine years, with only a
 spoilt heiress for company.

E4 Nowhere To Run

Teleplay Tommy Thompson
 Director Alan J. Levi
*Sgt William "Billy" Johnson (Michael
 Bosman), Kiki Wilson (Jennifer Aniston),
 Commander James Hartig (Norman
 Snow), Holt (Gene Lythgow), Julie Miller
 (Judith Hoag), Carol (Simone Allen),
 Hartig's Aide (Jordan Jackson), Young
 Nurse (Kendra Booth), Baxter (Joseph M.
 Hamilton), Hippie (David Marshall), Vet
 (David McSwain), Capt Ronald Miller
 (Michael Carpenter)*

Date: August 10, 1968. Sam is distressed when he finds himself in a Veterans' Hospital as Ronald Miller, a Marine Captain who lost both legs in Vietnam. His mission is to prevent the suicide of a fellow patient paralysed from the waist down, and convince Miller's wife that she and her husband can still lead a normal life together.

E5 Killin' Time

Teleplay Tommy Thompson
 Director Michael Watkins
*Carol Pruitt (Connie Ray), Becky Pruitt
 (Beverly Mitchell), Leon Stiles (Cameron
 Dye), Sheriff Hoyt (Jim Hearn), Deputy
 Grimes (Joseph Malone), Goshie
 (Dennis Wolfberg), Hooker (Carolyn
 Lowry), Reporter (Lewis Dauber)*

Date: June 18, 1958. Sam becomes
 Leon Stiles, the murderer of eight women
 and two deputies, to save the lives of his
 hostages and avoid the murderous intentions
 of a vengeful Sheriff. However, when
 Stiles escapes from the Project: Quantum
 Leap Waiting Room, Sam is trapped in the
 past where he is destined to die, unless Al
 can beat the odds and retrieve the killer.

E6 Star Light, Star Bright

Teleplay Richard C. Okie
 Director Christopher Hibler
*Eva Stoddard (Anne Lockhart), Tim
 Stoddard (Morgan Weisser), John Stoddard
 (Guy Boyd), Dr Hardy (H. Richard Green),
 Mayor Meadows (Michael Maguire), Of-
 ficer Milard (Joshua Cox), Mrs Stoddard
 (Douglas Stark)*

Date: May 21, 1966. Sam leaps into
 Max Stoddard, a 79 year-old UFO en-
 thusiast under government observation
 to prevent the suicide of his host's
 grandson and avoid being committed to
 a mental institution.



Leaping of the Shrew: Sam is stranded with Vanessa Foster

E7 Deliver Us From Evil

Teleplay Robin Jill Bernheim,
Tommy Thompson & Deborah Pratt
Director Bob Hulme
Frank LaMotta (John D'Aquino), Connie
LaMotta (Laura Harrington), Zoey
(Carolyn Seymour), Alia (Renee Coleman),
Shirley Constantine (Kristen Cloke), Corey
LaMotta (Ryan McWhorter), Jimmy
LaMotta (Brad Silverman)

Date: March 19, 1966. Sam makes a return leap into Jimmy LaMotta, the retarded young man he saved from an institution in 1964. There's no time for celebration, though, as Sam must confront another leaper whose mission is to destroy Jimmy's family, and Sam with it.

E8 Trilogy, Part One: One Little Heart

Teleplay Deborah Pratt
Director James Whitmore, Jr.
Abigail Fuller (Kimberly Callan), Leta
Aider (Mary Gordon Murray), Laura
Fuller (Meg Foster), Doc Kinman (Max
Wright), Bo Loman (Stephen Lee), Marie
Billings (Fran Bennett), Will Kinman
(Travis Fine), Lawrence Stanton III (W K Stratton), Sheriff Clayton Fuller (James
Whitmore, Jr)

Date: August 8, 1955. Leaping into Louisiana Sheriff Clayton Fuller, Sam attempts to solve the murders of Bart and Violet Aider, the prime suspect of

which is his host's ten year-old daughter, Abigail. Sam must overcome rumours of a history of family insanity and ghostly visions of his host's institutionalized wife to clear Abigail's name.

E9 Trilogy, Part Two: For Your Love

Teleplay Deborah Pratt
Director James Whitmore Jr.
Abigail Fuller (Melora Hardin), Leta Aider (Mary Gordon Murray), Bo Loman (Stephen Lee), Marie Billings (Fran Bennett), Ms Tarkins (Wendy Robie) Mr Tarkins (Christopher Curry), Attorney Lawrence Stanton III (W K Stratton), Will Kinman (Travis Fine)

Date: June 14, 1966. Leaping from a fiery death, Sam finds himself in bed — and desperately in love — with the twenty-one year-old Abigail Fuller. As her fiancé, Will Kinman, Sam must once again come to Abigail's rescue when the young boy she has been babysitting mysteriously disappears.

E10 Trilogy, Part Three: The Last Door

Teleplay Deborah Pratt
Director James Whitmore Jr.
Abigail Fuller (Melora Hardin), Laura Fuller (Meg Foster), Doc Kinman (Max Wright), Denton Waters (James Greene), Judge Sloner (Parley Baer), Bo Loman (Stephen Lee), Marie Billings (Fran Bennett), Savary Jo (Kimberly Callan), Bobby (Lester Edwards), Violet (Heather Olsen), Cheryl Stanton (Diana Bellamy), Attorney Lawrence Stanton III (W K Stratton)

Date: July 28, 1978. As an ageing attorney, Sam attempts to save Abigail Fuller one last time. Thirty-three year old Abigail is destined for the electric chair for the murder of Leta Aider unless Sam can overcome his host's heart problem and prove her innocence once and for all.

E11 Promised Land

Teleplay Giffan Horvath &
Tommy Thompson
Director Scott Bakula



Leaping of the Shrew: Must Sam spend nine years alone with Vanessa?

Neil Walters (Dwight Brown), Sheriff Mundy (Arden Dean Snyder), John Walters (Chris Stacy), Gus Vernon (Jonathan Hogan), Beth Ryan (Elizabeth Dennehy), Carrie Young (Kellie Overbey), Mary Walters (Lorinne Drills-Vozoff), Clady Wilkins (Elizabeth Ramsey), Carl Wilkins (James C. Victor), Sam Pierce (Charles Dugan), Lila Pierce (Marion Dugan), John Beckett (Scott Bakula), John Beckett Photo Double (Kurt Andon), Sam Beckett Photo Double (Gregory Paul Jackson), Bill Walters (Daniel Engstrom)

Date: December 22, 1971. Sam finds himself in Elk Ridge, Indiana, as one of the three Walters boys attempting a bank robbery. Sam must save his hometown from a greedy banker, Gus Vernon, who hopes to turn Elk Ridge into a massive shopping centre.

E12 A Tale of Two Sweeties

*Teleplay Robin Jill Bernheim
Director Christopher Hibler
Ellen (Mary Lou Childs), Rachael (Jill Tracy), Jessica (Ashley Peldon), Josh (J D Daniels), Mary (Shay Aster), Martin Jr (Michael Bellinardo), Receptionist (J C Wendel), Gus (Jack Yates), Gina (Kristie Troncone), Vic (Lorry Monem)*

Date: February 25, 1958. Sam becomes Martin Elroy, a travelling salesman who must choose between his two wives and two families. To make matters worse, Sam must also settle a large debt with a pair of bookies

E13 Liberation

*Teleplay Chris Abbott & Deborah Pratt
Director Bob Hulme
George Sanders (Max Gail), Diana St Cloud (Deborah Van Valkenburgh), Suzi Sanders (Megyn Price), Chief Donald Tipton (Stephen Mills), Peter Tipton (Bull Culvert), Dara Tipton (Mary Elizabeth Murphy), Flanners (Bill Cort), Emy Brownfield (Jordan Baker), Red (Eric Bruskotte), George Sanders Jr (Elan Rothschild), Photographer (Matt Kirkwood)*

Date: October 16, 1968. As Margaret Sanders, a housewife and mother, Sam joins the fight for female equality to save his host's marriage and prevent the death his host's daughter Suzi in a sit-in.

E14 Dr. Ruth

*Teleplay Robin Jill Bernheim
Director Stuart Margolin
Dr Ruth Westheimer (Herself), Doug Reiser (Peter Spears), Debbie Schaefer (Anita Barone), Annie (Robyn Lively), Jonathan (James McDonnell), Grandma (Ellen Albertini Dow), Cabbie (Paul Roache), Other Woman (Mary Scheer), Anita's Friend (Doreen Hamilton), Anita (Bridget Morris)*

Date: April 25, 1985. As the famous sex therapist Dr Ruth Westheimer, Sam must help a young secretary who is being sexually harassed by her boss and keep a couple together, while Al must

Goodbye Norma Jean Clark Gable with an ambitious Munroe-fan



come to terms with his true feelings for his girlfriend Tina, courtesy of the real Dr Ruth.

E15 Blood Moon

*Teleplay Tommy Thompson
Director Alan J Levi
Victor (Ian Buchanan), Claudia (Deborah Maria Moore), Alexandria (Shae D'Lynn), Detective (Garth Wilton), Horst (Rod Loomis) Nigel Covington (Robert Mackenzie)*

Date: March 10, 1975. Emerging from his casket, Sam finds himself as Nigel Covington, London's most expensive — and eccentric — artist who, according to Al, is a vampire. Sam must prevent the mysterious murder of Covington's wife, Alexandria, during the sacred Blood Moon ritual.

E16 Return of the Evil Leaper

*Teleplay Richard C Okie
Director Harvey Laidman
Mike Hammond (Nell Patrick Harris), Zoey (Carolyn Seymour), Alia (Renée Coleman), Frank (Bojesse Christopher), Jerry (Michael Manaster), Jack (Paul Scherrer), Arnold Watkins (Tristian Tait), Dawn Taylor (Raquel Krielle)*

Date: October 8, 1956. As Arnold Watkins, a wimpy college freshman who has been disguising himself as the 'Midnight Marauder' to protect the innocent from evil, Sam attempts to prevent a fraternity from using chicken races as an initiation ceremony and once again



Goodbye Norma Jean
Al becomes starstruck

thwart the plans of the evil leaper, Alia.

E17 Revenge of the Evil Leaper

Teleplay Deborah Pratt
Director Debbie Allen
Zoey (Carolyn Seymour), Alia (Renée Coleman), Thames (Hinton Battle), Vivian (Barbara Montgomery), Sophie (Katherine Cortez), Fiddler (Rosana DeSoto), Warden Meyers (Sam Scarber), Masteron (Maggie Roswell), Angel Jensen (Laura O'Loughlin), Liz Tate (Cynthia Steele)

Date: September 16, 1987. Having simo-leaped, Sam and Alia find themselves as convicts accused of murdering a fellow in-mate in a women's prison. They must uncover the real murderer and avoid being discovered by Zoey, Alia's former observer and now a leaper herself desperately seeking revenge.

E18 Goodbye Norma Jean

Teleplay Richard C Okie
Director Christopher Hibler
Marilyn Monroe (Susan Griffiths), Barbara Whitmore (Liz Vassey), Peter Lawford (Joris Stuyck), John Huston (Tony Young), Clark Gable (Larry Pennell), John Tremain, Jr (Stephen Root), Rocky (Eric Scott Woods), Jane (Elizabeth Coffey), Dennis Boardman (Stephen Bowers)

Date: April 4, 1960. Much to Al's delight, Sam becomes Marilyn Monroe's chauffeur to ensure that America's sexiest star does not commit suicide and prevent the ambitions of a jealous fan.

E19 The Beast Within

Teleplay John D'Aquino
Director Gus Trikonis
Luke (Pat Skipper), Karen (Eileen Seeley), Roy Brown (Sean Gregory Sullivan), Daniel Burke (David Tam), Deputy Curtis (John Deusey), John Burke (John Worful), Henry (Mike Jolly)

Date: November 6, 1972. As a homeless Vietnam veteran, Sam must keep an old friend, Roy Brown, alive until some vital medicine arrives, and save the life of Daniel Burke, a 13 year-old boy destined to die while



The Leap Between the States
Leaping back to 1862, Sam is captured by his great-grandmother

hunting for Bigfoot.

E20 The Leap Between The States

Teleplay Richard C Okie
Director David Hemmings
Mrs Olvington Barrett Covington (Kate Neil), Lt Montgomery (Geoffrey Lower), Isaac (Michael D Roberts), Private Ryder (Neil Gault), Wounded Soldier (Paul Wittenberg), Young Soldier (Robby Sutton), Captain John Beckett (Rob Hyland)

Date: September 20, 1862. As the result of a genetic transference, Sam be-

The Leap Between the States Al is baffled by Sam's latest leap



comes one of his ancestors, Captain John Beckett, a hero of the American Civil War.

While Ziggy attempts to determine his mission, Sam tries to win over a fiery southern belle destined to be his great grandmother and avoid being hanged as a Yankee traitor by some home-guard Confederate soldiers.

E21 Memphis Melody

Teleplay Robin Jill Bernheim
Director James Whitmore, Jr
Sue Anne Winters (Mary Elizabeth McGlynn), Frank (John Scott Clough), Marion (Lisa Jane Persky), Gladys (Garn Stephens), Mr Phillips (Gregory Irwin), Red West (John Boyd West), Bran (Eric Bruskotte), DJ (Fraser Smith), Julie (Melissa Bernheim), girl (Stephanie Scott) Girl Praying (Chelsey Bakula) Elvis (Michael St Gerard)

Date: July 3, 1954. As Elvis Presley, Sam attempts to help a local singer's career and love life while making sure that Elvis does indeed become the King of Rock and Roll.

E22 Mirror Image

Teleplay Donald P Bellisario
Director James Whitmore, Jr
Al the Bartender (Bruce McGill), Tonchi (John D'Aquino), Muma (Dan Butler), Miner Ziggy (Richard Herd), Beth Calavices (Susan Dool), Mr Collins (Michael Genovese), Goochie (Dennis Wolfberg), Pete (Brad Silverman), First Kid (J D Daniels), Second Kid (Michael Bellisario), Stawpah (Stephen McHattie), Bearded Goochie (W Morgan Sheppard), Krager (Kevin McDermott), Ghee (Ferdinand Carangelo), Police Captain (James Whitmore, Jr)

Date: August 8, 1953. Sam leaps as himself to the exact moment of his birth. While Al searches through Time for his best friend, Sam enters a tavern in Cokeburg, Pennsylvania, where he befriends an all-knowing bartender and a group of miners who resemble many of the people he has helped during his leaps through time.

When disaster strikes in a nearby mine, Sam teams up with Stawpah, a retired Russian miner, to save the lives of the trapped miners, but maybe there's more than one wrong to put right this time...

David Bassant

AS THE DIRECTOR of *Encounter at Farpoint*, the pilot episode of *Star Trek: The Next Generation*, Corey Allen has been an important part of the popular SF programme since its earliest days. In a recent interview with *TV Zone*, the Emmy award-winning director discussed his work on the pilot as well as later episodes of the series, and *Captive Pursuit*, his first work on *Star Trek: Deep Space Nine*.

TV Zone: You started your career in showbusiness as an actor, with films such as *Rebel Without A Cause*. When did you decide to try your hand at directing?

Corey Allen: I directed my first piece of film when I was 33, so it's been about 25 years. I was known as an actor in the industry, but I was getting very good reviews as a director in the theatre, and I decided I wanted to direct.

My first television was an episode of *Dr Kildare*, and then I worked in episode for an awfully long time: *The Rockford Files*, *Quincy*, *Police Woman*, *Police Story*. Then I went into movies of the week and pilots.

Casting for History

TV Zone: When you directed the pilot for *Star Trek: The Next Generation*, did you realize that what you were setting up — the characters, sets and so forth — could well be around for many years?

Allen: We knew this was the first of a series, and all these things were part of Gene Roddenberry's input. He had a sense from the original *Star Trek* of what would last, and I learned a great deal from that. I was casting for the pilot, and though I had done many pilots, I didn't have my mind on history as it turned out, and sometimes voted for short-term decision, and Gene in his infinite wisdom would override my decisions.

TV Zone: Were you responsible for the casting of any of the regulars?

Allen: Not solely responsible, of course. I'm really proud of the fact that I was part of the casting of Patrick Stewart. He came in one morning, and had a date at 8:00 in the morning to talk, before reading for all of us, and he had come in and was in another office waiting for me while I was waiting for him. I was getting a little antsy, and I wandered around the office and into the other office that he was in,



Picard's first outing in *Farpoint*

Here was this boat fellow, who I had seen film clips of with a toupee, and he said, "Are you Corey Allen?" and I said yes. He said, "I'm Patrick Stewart," and I was so abashed that I had kept this man waiting for more than a half hour.

It was marvellous just to talk to him, about the language for instance. Patrick is such a master. He's wonderfully prepared, he wants to rehearse, and he's terribly thoughtful about whatever his output is. He really cares about what he's saying, and so do I, so it was a wonderful privilege to be in on his casting. I like to read with the actors I'm casting because I was an actor, so reading with him was a high. I remember when we cast him, we were very close on an American fellow, but reading with Patrick just turned us around.

TV Zone: Who else did you have an influence in casting?

Allen: Jonathan Frakes and I went up to read with the head of the studio at the time, so that we could get an okay on him. I was in on the casting for all the actors.

TV Zone: What were you aiming for in the courtroom scene? You seemed to make an effort to use unusual-looking people.

Allen: It was a concerted effort. We wanted them to be alien, and 'surreal' is the wrong word, but it's as close as I can get. It had to be different from the reality of the present experience.

Gene was a genius at being a John de Lancie. It was his concept that Q be the judge, that he would stand for the question we always ask ourselves.

For me, it was wonderful dealing with what was going on with myself as a human being. We all have a question we put to ourselves, and the question in that show was are you really the being you purport to be, or are you flawed? It's a question of self, and images are a very good facet of that.

Take the image that we're always afraid what is going to come out of the closet when it's dark at night, and the closet door is partially open. That's the image as I interpret myself, my own fear of what's going on inside me. To bring him out of the black and nose to nose with Patrick was a very important moment.



The growing Wesley

On location

TV Zone: You also did some location filming in Griffith Park, for the early scenes between Wesley and Data.

Allen: That's right. The lovely question that posed was how far must a human being be in order to be human. Brent is so delicate in the work he does that it posed the question exquisitely. I had filmed in Griffith Park before, using that location for many sequences in many different shows, so it wasn't the highlight of that sequence for me. It took those environs that I was very familiar with and made them gleam, thanks to Brent's performance.

TV Zone: What was it like having DeForest Kelly doing a scene in the pilot, which effectively linked the two series together?

Allen: It was a love. I have great respect for DeForest, and he was so nice to all of us. I was always afraid from moment to moment of bending or overtaxing him, and there he was, ready to go to work. He was a charter member of the 'dynasty', and that's where all the respect came from.

TV Zone: When you came back to *The Next Generation* later in the season to direct *Home Soil*, was it a bit of a let down after the pilot?

Allen: I have to admit that I missed my potency. I still wanted to be daddy, and of course I wasn't. I was certainly a solid part of the family, and the actors were very responsive, but they weren't as dependent as they were in the pilot. It was fun. I'm just being honest with myself when I say I wanted everybody to need me as badly or as deeply as they did in the pilot, and that just wasn't the case. They were launched and sailing well, and after I adjusted to that, it became a pleasure to work with.

TV Zone: You were absent from *Star Trek: The Next Generation* for a few years before coming back to direct *Final Mission*. What were you directing during that interval?

Admiral McCoy in *Farpoint*

Allen: I did some more movies of the week. *The Last Fling* was one of them. *The Ann Jillian Story*, which got an Emmy, was another.

TV Zone: *Final Mission* was a landmark episode for Wil Wheaton, who finally had more to do than the stock 'Wesley saves the day' episodes. Had you followed his development as an actor since that first episode?

Allen: The story was about Wesley coming into his own, and it seemed to be the dawn of Wil's development as an artist. I didn't feel like I was bringing him into his own; I felt he was already there and ready to work, so I can't share the credit for that. I can share credit for the collaboration between us, but I really felt when I re-met Wil that he was ready to do this. He came with his own ideas, and was ready to receive mine.

Beautiful Scene

The scene in the cave was beautifully done, where he's trying to revive Patrick. That was just two men in a simple dark set, talking to each other, one not quite there, and the other about to leave. There was no visual movement inherent in that scene, but many pages of dialogue, so what you had was only the relationship between them.

If Wil hadn't been open and ready to relate, the relationship would have been diminished, but he was there, and it was very rewarding to work with him. I know that he and Patrick had a very good experience.

TV Zone: How difficult was the location filming for that episode?

Allen: It was terrible. We were out on that baking desert in what was once a lake bed. It's interesting, because when I was doing my homework and went out there with my assistant, it was terribly uncomfortable, but once we got into the action of shooting, the concentration on what we were doing took our minds off all that.

The hunter and the hunted in *Deep Space Nine's* *Captive Pursuit*

TV Zone: Your next episode, *The Game*, was probably the most fast-paced of your *Next Generation* stories, which seemed to fit in rather well with your directorial style.

Allen: I'm kind of glib and skilful at it, but it's not what I enjoy most. When I get scripts like *Final Mission*, I'm a much happier person.

Game Graphics

TV Zone: What did you think of the interactive game graphics, which you probably couldn't see until post-production?

Allen: We collaborated right along, and I saw the tests, because I had to keep it in mind to shoot the subjective shots for the story. It's true that I didn't see the final results, so that was a surprise to me.

TV Zone: From a directing standpoint, it must have seemed rather silly on the set, instructing the actors to have this rush of pleasure supposedly being produced by the game.

Allen: That's right, it didn't match. I was greatly using the sexual metaphor; I don't think that should surprise you, and I was using that imagery in talking with the actors. What I wanted was a vortex that one could be drawn into, and have the richest experience it was possible to have.

TV Zone: Are you dissatisfied with that episode, or do you think the good outweighed the bad?

Allen: The idea was a very good one, and Will's performance was very good. But it wasn't the best we've done.

Deep Space Chase

TV Zone: Let's talk about *Captive Pursuit*, your first episode for *Deep Space Nine*.

Allen: 'Rapport between aliens' is the essence of the story. It's about Colin Meaney's relationship with Scott MacDonald, who plays the visiting alien, a fugitive from a hunt in which he's the prey, but it's a consensual hunt. That gives our human beings a philosophical problem: Can we support the hunt of a 'human being', even though it's culturally accepted by those

who are doing it. Colin is a wonderful actor. I was very eager for people to see this, because his career has really taken off.

TV Zone: Were the characters pretty well established at that point in the first season?

Allen: I think they were still looking. Some of them had a really good handle on it. Aarim [Shinnerman] had, and there was a wonderful blossoming by Avery Brooks.

TV Zone: Do you think he was suffering under the emotional weight of Kirk and Picard in those first episodes?

Allen: Yes, theoretically that is true, but I just don't know Avery well enough to make that statement. Avery developed beautifully during the shooting of our episode, and I think it will go even further.

Etana (Katherine Moffat) in *The Game*



TV Zone: What sort of difficulty was there in creating the transformation effects for Odo?

Allen: They were minimal. We had one shape-shifting or morphing, and the effects editor is there on the set. I do the conception of the scene, and run it by him for its possibility or impossibility.

TV Zone: What sort of projects do you have coming up?

Allen: There's a movie in the talk stages, but talk is talk in this business. That's where my concentration is right now.

Joe Nazario

PARAMOUNT PICTURES PRESENTS THE OFFICIAL

STAR TREK[®]

THE NEXT GENERATION[™]

COLLECTOR'S CHESS SET



Playing board shown
much smaller than
actual size of 17 1/2"
(45 cm) L x 11 1/2"
(29 cm) W x 2 1/2"
(7.5 cm) H



Medals of
sterling silver and the
22-carat gold board.

It's the game of the future. The definitive intergalactic chess set. First of its kind ever to officially honour STAR TREK[®] THE NEXT GENERATION[™]. Authorized and authenticated by Paramount Pictures.

The ultimate confrontation is space. Pitting Picard, Riker and the U.S.S. ENTERPRISE[®] against their greatest foes: "Q", Ardra the She-Devil, Romulac Commander Sela, The Borg, Even Data's "evil brother", the evil android Lora.

©1994 Franklin Mint Limited, Newbury, London SW16 6BB
Company registered in England No. 347062.

COUNSELLOR BEANNA TROI
QUEEN



CAPTAIN JEAN-LUC PICARD
KING



Thirty-two hand-painted power figures, each on its own crystal-clear base. Just £29.50 each. The golden-lined playing board, set with two sterling silver medals, will be included as part of the collection.

SATISFACTION GUARANTEED

If you wish to return any Franklin Mint purchase, you may do so within 30 days of your receipt of that purchase for replacement, credit or refund.

TM & © 1994 Paramount Pictures. All Rights Reserved. STAR TREK[®] THE NEXT GENERATION[™] and related marks are trademarks of Paramount Pictures.

Please post by 31st May, 1994.

SIGNATURE _____
(Must be signed and accompanied by Franklin Mint Ltd)

TELEPHONE NO. _____

ADDRESS _____

POSTCODE _____

TEL NO. _____

0951-4470500000

Post to:
Franklin Mint Limited, FREEPOST, London SW6 2BR.
Or telephone: FREE 01470 587 580
(Outside UK: +44 700 00000)

Please accept my subscription for The Official STAR TREK[®] THE NEXT GENERATION[™] Collector's Chess Set (renewable and supervised by Franklin Mint Ltd). I will receive two pieces every other month. I need SEND NO MONEY NOW. Prior to despatch of my first two pieces I will be invoiced £29.50. I will be invoiced £29.50 for each subsequent piece at monthly intervals. The board will be included as part of the collection.

Crystal. Sterling Silver. 22-Carat Gold.